

THE  
CHARLES T. YERKES  
COLLECTION



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# ON PUBLIC EXHIBITION

THE PAINTINGS, RUGS AND TAPESTRIES  
AT THE AMERICAN ART GALLERIES, MADISON SQUARE  
SOUTH, NEW YORK

FROM SATURDAY, MARCH 26<sup>TH</sup>, UNTIL THE  
MORNING OF SALE INCLUSIVE

---

AND THE FURNITURE, SCULPTURES AND  
EMBELLISHMENTS

ON THE PREMISES, No. 864 FIFTH AVENUE  
FROM THURSDAY, APRIL 7<sup>TH</sup>, UNTIL SATURDAY  
APRIL 9<sup>TH</sup>, INCLUSIVE

## THE CHARLES T. YERKES COLLECTION

THE PAINTINGS, THE RUGS AND TAPESTRIES  
WILL BE SOLD AT MENDELSSOHN HALL  
FORTIETH STREET, EAST OF BROADWAY, NEW YORK  
ON TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY EVEN-  
INGS, APRIL 5<sup>TH</sup>, 6<sup>TH</sup>, 7<sup>TH</sup> AND 8<sup>TH</sup>, AT 8.15 O'CLOCK, AND  
FRIDAY AFTERNOON, APRIL 8<sup>TH</sup>, AT 2 O'CLOCK

---

AND THE FURNITURE, SCULPTURES AND EMBELLISHMENTS  
WILL BE SOLD AT THE MANSION  
864 FIFTH AVENUE, SOUTHEAST COR. OF SIXTY-EIGHTH STREET  
ON THE AFTERNOONS OF MONDAY, TUESDAY AND WEDNES-  
DAY, APRIL 11<sup>TH</sup>, 12<sup>TH</sup> AND 13<sup>TH</sup>, AT 2.30 O'CLOCK  
AND ON TUESDAY AND WEDNESDAY EVENINGS  
APRIL 12<sup>TH</sup> AND 13<sup>TH</sup>, AT 8 O'CLOCK



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CATALOGUE DE LUXE  
OF THE  
ANCIENT RUGS, SCULPTURES  
TAPESTRIES, COSTLY FURNITURE  
AND OTHER OBJECTS

BELONGING TO THE ESTATE OF THE LATE

CHARLES T. YERKES

(LOUIS S. OWSLEY, EXECUTOR)

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY CHARLES C. BURLINGHAM, ESQ., RECEIVER  
UNDER A DECREE OF THE CIRCUIT COURT  
OF THE UNITED STATES FOR THE SOUTH-  
ERN DISTRICT OF NEW YORK, DATED  
JANUARY 22ND, 1910

ON THE DATES HEREIN STATED

The sale will be conducted by MR. THOMAS E. KIRBY, of  
**The American Art Association, Managers**  
NEW YORK

1910



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## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

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6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

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THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER.





# ORDER OF SALE

## AFTERNOON SESSIONS

ON FRIDAY AFTERNOON, APRIL 8TH, 1910

AT MENDELSSOHN HALL, Fortieth Street, East of Broadway, beginning at 2 o'clock. THE RARE AND VALUABLE ANTIQUE ORIENTAL RUGS AND CARPETS AND BEAUTIFUL OLD TAPESTRIES, Catalogue Nos. 199 to 242, inclusive.

ON MONDAY AFTERNOON, APRIL 11TH, 1910

ON THE PREMISES, NO. 864 FIFTH AVENUE, beginning at 2.30 o'clock. THE PORTABLE PIECES OF FURNITURE, IVORY CARVINGS, RENAISSANCE AND OTHER BRONZES, CLOCKS, SILVER AND PLATED WARE, EMBROIDERIES AND UTILITY RUGS. To be sold in accordance with the "Order of Sale Catalogue," which may be had of the managers.

ON TUESDAY AFTERNOON, APRIL 12TH, 1910

ON THE PREMISES, NO. 864 FIFTH AVENUE, beginning at 2.30 o'clock. THE IMPORTANT SCULPTURES IN MARBLE AND BRONZE, LARGE AND IMPORTANT PIECES OF FURNITURE, GARDEN STATUARY, DRAPERIES, CURTAINS, CARPETS AND THE PLANTS IN THE CONSERVATORY AND PALM GARDEN. To be sold in accordance with "Order of Sale Catalogue."

ON WEDNESDAY AFTERNOON, APRIL 13TH, 1910

ON THE PREMISES, NO. 864 FIFTH AVENUE, beginning at 2.30 o'clock. EUROPEAN AND ORIENTAL CERAMICS, CABINET OBJECTS, ARMS AND ARMOR, AND MISCELLANEOUS OBJECTS. To be sold in accordance with "Order of Sale Catalogue."

## EVENING SESSIONS

ON TUESDAY EVENING, APRIL 12TH, 1910

ON THE PREMISES, NO. 864 FIFTH AVENUE, beginning at 8 o'clock. FRAMED ENGRAVINGS, A NUMBER OF OIL PAINTINGS, FINE ART AND OTHER BOOKS. To be sold in accordance with "Order of Sale Catalogue."

ON WEDNESDAY EVENING, APRIL 13TH, 1910

Beginning at 8 o'clock. FINE ART CATALOGUES AND MISCELLANEOUS BOOKS. To be sold in accordance with "Order of Sale Catalogue."





RARE ORIENTAL RUGS

AND

FINE OLD TAPESTRIES

TO BE SOLD AT MENDELSSOHN HALL  
ON FRIDAY AFTERNOON, APRIL 8

BEGINNING AT 2 O'CLOCK





## INTRODUCTION

It is doubtful if there will again be offered at public sale, at least in America, a collection of ancient Oriental carpets so representative of the highest accomplishment, so impressively free from fabrics of mere utility, as that here assembled. It is true that individual examples may be found in museums and in other private collections, superior in divers ways to some of the fabrics here included. It is also true that there are other collections which include the weavings of more races and of a broader geographical area. This apparent limitation of the present collection was by no means due to oversight on the part of its maker, but was rather the result of a well-defined and exacting policy. He aimed to exclude, ultimately, everything save the exquisite but problematical Polish carpets and Persian fabrics made prior to the Seventeenth Century, when the art began to decline.

In the selection of paintings he seems to have been more catholic, realizing that the limner's art is perennial, but at an early period in his collecting of carpets he seized upon the significance of the fact that the weaving of the East had a rise and a decline, and that in its higher phase it had passed, not to return. It was the product of its marvelous noontime that he was determined to garner, and so deep was his conviction that the weavings of the Orient were among the master fruits of human inspiration and skill that he never ceased, so long as health remained, from the search for the best examples.

It is by no means the least interesting feature of the result that three fabrics, all of the most distinguished merit, which were trodden for four centuries by the feet of Shiah devotees in the Sefi mosque of Ardebil, should have been reunited here at the other side of the world, bearing mute witness in a more material age to the lofty religious and artistic spirit of the earlier time.

Certainly it is a cause for profound regret that this collection, which of the writer's knowledge had barely been begun, could not have been extended along the lines so wisely laid down. If its owner had been spared to accomplish this work a lasting and unsurpassed record would have been established of what is even now a lost art.

Curiosity will naturally be felt regarding the meaning of the inscriptions which appear in many of these carpets. It is therefore only just to say that during the collector's lifetime earnest effort was made to secure translations of them. Since the results were not



satisfactory, and in fact were discarded as incorrect, it is deemed best not to append them to the discussion of the carpets in this catalogue.

Having enjoyed to a flattering degree the confidence of Mr. Yerkes with regard to this collection, the writer is by way of knowing, as most people cannot know, the sincerity and fine unselfishness which prompted the making of it; wherefore, incomplete as it is, it stands, to me, a memorial more beautiful and more eloquent than bronze. That circumstances have decreed its dissolution is more than regrettable, and I cannot let pass this final opportunity to pay to the man who made it, and to the spirit which impelled him, the tribute of admiration and esteem.

JOHN KIMBERLY MUMFORD.

No. 199

*OLD RUG OF NORTHERN PERSIA*

(PLATE I)



No. 199

PLATE I

OLD RUG OF NORTHERN PERSIA

Length, six feet four inches. Width, four feet four inches.

*Warp, cotton. Weft, wool. Pile, wool.*

*Texture, One hundred and twenty hand-tied knots to the square inch.*

HERE is probably a Seventeenth Century product which, by some one lacking knowledge of its worth and interest as a textile document, has been put to harsh practical uses, and sheared off, apparently, to fit as carpeting a space which it long occupied. The inspiration is of Ispahan and the golden age; the execution is that of the Turko-Persian workman somewhere in the neighborhood of the Caspian Sea. The color, while evidently meant to repeat that of the oldest and finest Persian fabrics, was probably brewed in Transcaucasia. Animals, vines, flowers alike are mechanical in drawing and coördination in design has been lost sight of. The border, while conscientiously carried out, has the quality of the modern work of North Persian hill towns, and to complete the evidence, the bold reciprocal of the Kazak tribal weavings encloses the whole in colors thoroughly Caucasian. It is of interest as a document.









No. 200

*PRAYER CARPET OF DAMASCUS*

(PLATE II)



No. 200

PLATE II

PRAYER CARPET OF DAMASCUS

Length, six feet one inch. Width, five feet one inch.

*Warp, goat's hair. Weft, silk. Pile, wool.*

*Texture, One hundred and sixty-eight hand-tied knots to the square inch.*

MANY prayer carpets have come out of Asia Minor and the Syrian coasts—far more than Shiite Persia has furnished, and among them some expressive of the strange diversity of beliefs which prevails in these lands. The fabric here presented is Saracenic in most of its attributes, particularly in the border design, an Arabic adaptation from the Persian, and in the pillars and the contour of the arch. The coloring, suggested in a way by the Persian, is nevertheless plainly Arabic, the free use of yellow in the border pattern typically Saracenic, as may be seen by comparison with No. 208 (Plate X), a consistent and thoroughly characteristic Saracenic product.

The Mohammedan custom of using blue in the spandrels, probably a heritage from a much older time, is here followed. The great chalice in the centre, a most unusual device, is nevertheless laid in green, the Moslem holy color, and on it are depicted the temple lamps, which are so frequent a feature of the purely Mohammedan prayer carpets. But as a final mark of oddity there appears in the transverse panel capping the arch an inscription in Hebrew characters. In balance, as well as in the working out of the design, the carpet is most praiseworthy. In singularity it is exceptional among the fabrics of its class, calling to mind as it does the fact that even Mahomet himself was of Jewish extraction.





זוהר ש' עול' צ' קיסוב א' כ' ו







No. 201

*SIXTEENTH CENTURY FRAGMENT*

(PLATE III)

No. 201

PLATE III

SIXTEENTH CENTURY PERSIAN FRAGMENT

Length, six feet four inches. Width, two feet eight inches.

*Warp, silk. Weft, silk. Pile, wool and goat's-fleece.*

*Texture, Three hundred hand-tied Persian knots to the square inch.*

3950  
TASTE, as well as skill, have been displayed in the restoring, uniting and preserving of these splendid fragments. The carpet of which they are the residuum must have been of impressive size, and what remains clearly shows it to have been of the highest order of merit. The foundations were of silk, and while the knot is comparatively coarse the pile material is of the finest quality, and the surface has a velvety softness. The color is a little darker than that of the recognized Ispahans, particularly the red, yellow and green. Its schedule should be compared with No. 209 (Plate XI) and No. 204 (Plate VI), and then contrasted with No. 216 (Plate XVIII) and No. 220 (Plate XXII). This color comparison, together with the peculiar treatment of the flower patterns, strongly suggests that the carpet may have been woven in Shiraz, when the City of Roses was the capital of the Persian Shahs. Whether this inference be correct or not, it is safe to say that the collection holds few better examples of Persian craftsmanship in its best manifestation.









No. 202

*OLD PERSIAN PRAYER CARPET*

(PLATE IV)

No. 202

PLATE IV

OLD PERSIAN PRAYER CARPET


Length, five feet two inches. Width, three feet five inches.

*Warp, cotton. Weft, silk.*

*Texture, Two hundred and twenty-four hand-tied Persian knots  
to the square inch.*

LACKING the size and the apparent elaboration of some other pieces presented, this small carpet, which was one of the latest additions to the collection, is nevertheless in an ethnological way one of the most interesting. The collector intent on beauty alone would perhaps pass it by without particular notice. Its design is rigid, and possibly unattractive; its color vivid and its contrasts strong. It has red in the ground of both field and border instead of following the Ispahan models. These things are of moment.

The significance of the carpet will be more apparent if it is compared with the silk fabric from the Ardebil mosque, No. 215 (Plate XVII) of the collection. Although of different materials and somewhat different coloring, the similarity of treatment and inspiration is clear, even to the smallest detail. This example goes far toward making clear the origin of the other, and both are eminently worth careful attention.

The growth which forms the central figure is the sunflower, which was for centuries the symbol of the fire worshippers, sun worshippers, and in fact of all earlier nature religions of Asia. The Zoroastrians who immediately preceded the Mohammedan conquest retained it, and it is still found in the rock carvings of the Zoroastrian period. In this carpet it appears not only in monumental form filling the whole central field on a ground of the fire color, but in the spandrels where a sort of blue is used to typify the sky or eternity. The other flowers employed are the lotus, the poppy, the iris, all having a like meaning, and in the minute border stripes, in faint yellow, is the recumbent  shape elsewhere referred to as the ancient emblem of the sun and of light. This device,









so plentifully found in Oriental weavings, is one of the oldest of religious symbols, and dates back to the misty beginnings of ornament.

Careful scrutiny will discover the same thing in carpet No. 215 (Plate XVII), likewise a marked similarity in the treatment of leaves, and indeed of the whole natural imagery, including even the earth from which these growths spring up. In the larger carpet the tree, ancient Asiatic emblem of life, is the central feature, but the flat figures in the border are plainly sunflowers. In No. 215 (Plate XVII) there appears, casually, in the border, the cotyledon form which became so prominent and indeed so almost universal a factor in fine Persian fabrics, but in the main both the carpets adhere strictly to the ornamentation of an earlier age.

The prayer carpet No. 202 (Plate IV) is coarser, and the heavily filled foundation has enabled it to withstand better the attacks of time and service, although large reparation has been made in it. Both fabrics are of the same origin and both are reminders, at least, of an earlier day than the Sefis, an earlier faith than that of the seer of Medina. So far as the writer's acquaintance with famous Oriental fabrics goes, these are the only ones extant which are in every line monuments to the sun and fire worship of Asia. And if it be possible that either of them is a survival of the time when that faith dominated Persia, instead of products of the remaining colonies of Guebres which struggled on in Yezd and Shiraz long after the Arab conquest, then they tell truly a new tale regarding the date to which the piled fabrics go back in the history of the textile art.



No. 203

PLATE V

PERSO-ARABIC TOMB CARPET

Length, five feet six inches. Width, three feet nine inches.

*Warp, silk. Weft, silk. Pile, wool.*

*Texture, About Seven hundred and fifty hand-tied Persian knots  
to the square inch.*

16200

IN texture, there is probably but one other carpet in the collection which equals this, namely, the silk fabric from the Ardebil mosque No. 215 (Plate XVII). Both were woven with all possible elaboration, and it is needless to say that the weaving in both was done with needles, since yarns of this fineness would defy manipulation with the fingers alone. So thin is the texture in devotional carpets of this character that if held against the light their design can usually be seen in silhouette from the back. Not alone this astonishing texture, but the whole character of the carpet speaks of its high religious purpose. The *mihrab*, or prayer arch, drawn, it will be noticed, after the Arabic fashion, is woven in gold broché and carries an inscription. The green scroll in the apex of the arch is significant, not alone from the characters inwoven upon it, but by reason of its color, which as is generally known has a religious significance among the Mohammedans.

These Koranic letterings occupy the upper half of both the broad and the narrow border stripes, and even in the film-like webbing, formed of the silken warp and weft at the ends of the carpet, minute inscriptions are found running from one side to the other.

Talk is often heard in these latter days of "holy rugs" and "inscriptions from the Koran." The fact is that few of the inscriptions found in Oriental carpets are aught more than snatches from some song of the old Persian poets. The fanatical Eastern does not trample on the Koran, and here is proof of it, since after some hundreds of years not only is the frail webbing with its lettering practically unimpaired, but the delicate fringe of the warp threads at the ends is unworn, and the close trimmed pile of the car-











pet is intact as when it left the loom. In many places indeed, there can still be discerned the small irregularities in the trimming of the rows of knots.

It will be observed that the ground of the spandrels above the arch is in blue, which to the worshipful Mussulman of old spoke of perpetuity. In the lower part of the carpet, both border and center, the ornamentation is in the highest form of Persian art. The swinging vine traceries of the red field and the medallion compare favorably even with those of the great mosque carpet of Ardebil, and still further to signalize it a generous use has been made of silver and gold threads, but saving for the repetition of the cloud-band it will be observed that the message which the lower half of the carpet contains is altogether of a mundane or secular character, as contrasted with the intense religious spirit which radiates from the upper sections.

No. 204

PLATE VI

OLD CARPET OF WESTERN PERSIA

Length, seven feet three inches. Width, five feet four inches.

*Warp, cotton. Weft, wool. Pile, wool.*

*Texture, Two hundred and twenty-five hand-tied Persian knots to the square inch.*

THERE are few rugs of such unmistakable age, such pure Oriental quality, and such evident high origin as this, which at the same time present such bold massing of color. Its strength is most uncommon, its contrasts startling, when compared with the more suave products recognized as having come from the royal looms, and while it is plainly intended for a *chef d'œuvre*, tribal vigor has prompted a departure from the tenets that governed the weaving art in Ispahan, Kirman, and Kashan.

The Ispahan red, in strong value, has been retained for the centre, and the flowers, vines and animal forms utilized with more than passable fidelity in the development of the central design. The medallion of the centre, with its cloudband and floral design on dark background, and the encircling ring of birds strongly suggest No. 206 (Plate VIII), No. 218 (Plate XX) and No. 219 (Plate XXI).

But here the parallel ends. All is handled with provincial independence and something of crudity. In the drawing of the medallion there is unmistakable leaning to the rectilinear, which the confining lines of the corners repeat even more perceptibly, and while the fine field design is carefully balanced it lacks the graceful coördination so marked in the higher school. The figures, though arranged with faithful regularity, have the disjunct appearance often found in nomad rugs of the present day, and in coloring too there is a decided departure from the highest sumptuary standards.

In nothing is this provincial note more apparent than in the borders, which bear strong testimony, withal, to the place of origin. It is doubtful if any part of Persia, save the far western, could have produced, or would have had the courage to employ with such









freedom, a yellow of this striking character. All the coloring of the carpet, in truth, is of a Kurdish quality, and it may be well to say that from time immemorial down to our day of decadence, the dyers of Kurdistan have held the palm over all the colorists of the East.

The internal evidences all lead to the conclusion that the carpet was made by household weavers at the court of some of the powerful Western Khans, in the latter part of the Sixteenth Century. The writer found this carpet hanging on the wall in Mr. Yerkes's London office, together with the tomb carpet No. 203 (Plate V). On account of its falling somewhat below the refinement of the other pieces the owner had decided not to include it in the hand-colored catalogue of the collection, which was in process of making at the time of his death. Regarding the later history of the fabric no details are at hand, other than the statement that it was at one time among the furnishings of Holyrood Palace.



No. 205

PLATE VII

VERY OLD PERSIAN FRAGMENT

Length, six feet two inches. Width, three feet four inches.

*The texture and materials in the several parts of this rug differ slightly.*

WHAT the skilful repairer can accomplish with the fine fragments which even now at intervals come out of concealment is well shown in this patchwork, as it is in the silk carpet of Ardebil, No. 215 (Plate XVII). It would appear that here are scraps of at least three carpets, adjusted and sewn together in such manner as to make an oblong and to give some semblance of an original composition, to rebuke all theories of color, as Eastern carpets are so apt to do, and to tell an interesting story of race movement. An ethnological record is quite plainly written here. Where and when this union of bits was accomplished does not seem to be known. Mr. Stefano Bardini, in Florence, from whom it passed to Mr. Yerkes, can provide no record of it prior to the time when it was brought to him for sale. Certain persons who have examined it have been inclined to credit at least one part of it with more years than perhaps any other fabric in the collection. The Sixteenth Century carpets of Kasvin and Ispahan have not entirely departed from Persia even now, but such as this, even in fragmentary state, are no longer to be found. Comparison of this with any of the high school Persian pieces will show that it has little or no touch of the Sefavian quality. As an ethnological exhibit, one part of it at least is to be coupled rather with the so-called "Baghdad Carpet," No. 226 (Plate XXV). Here are three, or certainly two, forces contending as they do in the Baghdad fabric, but that a wide reach of time and a deal of art education intervene between the two must suggest itself to any studious observer.

Plentiful suggestion of Arabic impulse is found in the outer section, in which appear, on a ground of the palest blue, the remains of a great medallion in red, pink, blue and yellow. Compare it with No. 226 (Plate XXV). Here is the same laborious arabesque, a rather broad band of yellow picked out with small star devices in black. This









same black is found in the Baghdad carpet, and it appears in the fabrics of the last three centuries made in lands west of the great Persian desert.

The size of the medallions in this section is suggestive of a huge state carpet, with borders of imposing width, most likely in the massive cartouche arrangement to be seen in No. 226 (Plate XXV), for the Arabic leaning seems to have been most in evidence in the framework of the design. The continuous arabesque ribands, the utility of which apparently knows no limitation, are diverted from their regular movement to form a cartouche which contains, in white standing out on a ground of the iron black, an inscription. In considering the medallions we find distribution similar to that found in No. 226 (Plate XXVIII) with regard to the different compartments and the figures they contain.

There is astonishing realism in the working out of birds and flowers, and these, together with the bursting buds of the branches and the coloring throughout, convey a message of Springtime and of joy. The centre, fitted as best it could be into the general arrangement, appears to have been originally the ground of a central medallion. It belonged apparently to the end of the carpet which has large realistic limbs of flowering trees upon a ground of white. The centre, also, although it is peopled with the Persian spirits, as No. 206 (Plate VIII) and No. 219 (Plate XXI), has the cloudband and the Chinese life symbols. Altogether these fragments would seem to contain boundless material for study and speculation.



No. 206

PLATE VIII

PERSIAN CARPET OF THE SIXTEENTH CENTURY

Length, eight feet five inches. Width, five feet ten and one-half inches.

*Warp, silk. Weft, wool and cotton. Pile, goat's hair.*

*Texture, Three hundred and six hand-tied Persian knots to the square inch.*

UNTIL its transference to the Yerkes collection, this fabric had place in the Capponi palace in Florence. Of the early fabrics of the highest class, admittedly the product of royal looms, by far the greater number that have come down to the present time have been found in the churches and palaces of Southern Europe.

The observation that Eastern weavings show forth individual states of mind is especially well illustrated in this carpet. Although lacking the brilliancy which silver threads are bound to contribute, it is second to none in the collection in respect of life and sprightliness. As if the red and green grounds, strewn with realistic vines and blossoms, and punctuated with the animal devices, were not sufficient to convey the idea of gladness, a conclusive touch of color to that end is given in the central medallion, laid in the most golden of yellows, a hue which from time immemorial has been held suggestive of joy; and the figuration of the ground thus afforded is quite consonant with the rest. A feast of the winged *djinni*—the Persian spirits—is here depicted. The scene of the gathering, a garden, may be taken to represent Paradise, in which birds of gay plumage flit among flower-laden branches. The musicians with their instruments, the servants bearing refreshments, still further make clear the effort of the weaver to portray vividly the material delights of the blest. The costumes, following the lavish fashion of the period, are wrought out with great verisimilitude. The actual center of the medallion is occupied by four ducks, presumably emblematical of matrimonial happiness.

The weaver seems to have realized that nothing short of the most perfect craftsmanship could conserve a great effect in so small a fabric; hence we find that every com-









ponent of the design, whether the animal groups, flowers, or the smallest of vines or shoots, has its counterpart in corresponding position upon the opposite side or end of the rug. The middle line or axis has been carefully fixed, between the two deer set face to face at the bottom of the field and the corresponding two at the top. From the line thus established, it will be observed, slender curved stalks and vines swing forth gracefully to right and left, and are correlated with others throughout the field, bearing the various floral elements. In these, again, is to be remarked a further proof of the weaver's skill and fine intuition, since to each flower is accorded its fitting value; as in all fabrics of this immediate kinship, even the palmette, founded upon the lotus flower, while it holds chief place among the floral factors, is not drawn, as it was later on, in such titanic proportions as to dwarf the other elements.

Following further the middle line established by the deer, two dragons, counterbalancing two others on the upper side of the central medallion, give a point of departure, so to speak, for the series of animal figures distributed throughout the middle part of the field. Special heed should be given to the drawing of these animal forms, since no piece in the collection shows a higher measure of realism in this regard.

The border design is, in the main, the standard accompaniment for centers of this character, with the large palmette as its chief factor; but here is a multitude of smaller flowers, and of vines and creepers, in light tones, to add to the floral profusion which is the keynote of the carpet, and, to emphasize still further the central idea, the same birds—patently paroquets—which disport themselves in the background of the central medallion find place in the border. Finally,, attention must be directed to the manner in which the corners of the main border have been wrought. One of the severest tests of the weaver's art is to make a rectangular turn with a complex and pretentious running border design without breaking its continuity.

The companion piece to this carpet, and the only one known sufficiently like it to be considered as from the same hand, was presented, something over a year ago, to the Metropolitan Museum.



No. 207

PLATE IX

PERSIAN CARPET OF THE SIXTEENTH CENTURY

Length, fifteen feet ten inches. Width, six feet seven inches.

*Warp, cotton. Weft, cotton. Pile, wool.*

*Texture, One hundred and ten hand-tied knots to the square inch.*

IN comparison with others showing a like inspiration, this rug, perhaps the *sarandaz* or head-piece of a great triclinium, displays a somewhat coarser texture and a certain severity of treatment. Since many later pieces were far finer, it must be assumed that the relative coarseness of workmanship and design is purely geographical; that the carpet, while following a high order of ornamentation, was made in some place a little remote from the centers of national—that is to say, royal—art.

The thing most noticeable in all these carpets of the late Fifteenth and early Sixteenth centuries is their restful unity and completeness, of which such impressive illustration is seen in No. 206 (Plate VIII). In the piece now under consideration a different idea seems to have prevailed, which is noteworthy if we concede that it is of provincial origin. At first sight the design seems jumbled. Its unique regularity becomes apparent only after much study. We are accustomed, in most carpets of this character, to find the whole conception working out uniformly from a center, and balanced precisely in respect of flowers, vines, and animal groups. Even here such a center is suggested in the two palmette flowers, in yellow and dark green, set *vis-à-vis*, and the axis established by the several pairs of these is evident, but the expected order of arrangement does not follow; it is abandoned for an altogether different one. The fixed points in the rug are not, as usual, the flowers. Instead, the animals are the determinative factors. Nor are they balanced side against side and end against end. On the contrary, the like groups and figures alternate on the right and left sides of the field, and a line connecting the corresponding figures—take for example the larger tiger and the very unusual zebu—would be a zigzag crossing from side to side. The flowers, too, are cast in the same relation, each seeming to appear four









times in its integrity. The immense ingenuity and patience of the weaver are evident, but they become more noteworthy in view of the precise division of the figures at the sides and ends of the rug. Halves of the two large palmettes are at the top, the corresponding halves at the bottom. In the shape of the spotted leopard crouching upon a slain animal of the deer species, similar division takes place. The lateral boundary of the field divides the leopard's body at the elbow, and so accurately that the tip of the joint may be seen upon the remaining half of the animal at the outer side of the rug.

In this singular alternate arrangement of figures, the graceful swing of counterbalancing vines, so superbly maintained in the Ardebil carpet, is lost. The result, before noted, is an impression of confusion, and, taken with the warring animals, of turbulence and strife, which, again, creates an atmosphere which affects the beholder instantly. This was doubtless the weaver's intent, since the animal conflict, the moral significance of which is well understood, is continued into the marginal section of the carpet. The border itself is further argument for some outland origin. The vines and flowers of the under-pattern are stiff and sparse, forming a part of the main design rather than a soft, half-suggested diaper background as they do in some other rugs. The border has all the balance and conventional regularity that the center lacks. There is strong suggestion of the Herati teaching in the alternating escutcheon shapes. Even the animals, preying and preyed upon, are in regular arrangement. In the rhythm and regularity of movement of the border design, it is quite to be believed, the weaver meant to suggest the repose which follows upon struggle and victory. This interpretation is borne out by the flowers and vines, which have a much more perfect coördination than those in the ground, and are of a cheerful tone throughout. In the guard-stripes or narrow borders, with their admirable rhythm and dainty floriation, the purpose is even more manifest.

Two very unusual elements may be noticed in the design. One is the zebu, a rare figure among the animals portrayed, and in a way bespeaking a far Eastern birthplace for the rug. The other is the stalk, covered with a bulbous growth, which the Persian weavers call *lelake*, a very uncommon apparition in carpets of this class. The lancet leaf has an unwonted stiffness in drawing; it loses almost all of its leaf appearance, and suggests to a marked degree the fish from which many believe it to have been derived. This is still further evidence of Eastern origin, since the leaf in the same delineation is found in the Perso-Turkoman rugs of Afghanistan and the Bokhara Khanate.



No. 208

PLATE X

SARACENIC CARPET OF THE FIFTEENTH CENTURY

Length, thirteen feet eight inches. Width, eight feet three inches.

*Warp, silk. Weft, silk. Pile, wool, mixed with goat's-fleece.*

*Texture, Three hundred and sixty hand-tied Persian knots to  
the square inch.*

THE fabric here displayed is one of the most exemplary in the collection, and representative in every way of the best Saracenic workmanship. To fix in memory the theory of the Saracenic carpet designs and to mark how consistently most fabrics of this class follow it, one needs only to compare this masterpiece with the great Hispano-Moresque carpet, No. 225 (Plate XXVII), which, though worked in a flat stitch, as was the custom in Cordova and other places in Spain where looms were in operation in the Sixteenth Century, presents almost the same design as that found here—including the circular central medallion and the segmentary spaces which fill the corners.

The prevailing pattern is borrowed from the Persian and corresponds closely with what is known as the "fish" pattern, but its treatment, particularly in the lancet leaves and in the color treatment of all the smaller elements, is of Arabic inspiration. The sunflower is interpolated here—see No. 215 (Plate XVII) and No. 202 (Plate IV).

The ground coloring of both field and border is red, as it is in the two carpets just named, but in the border there appears in blue a presentation of the cloudband, which became so prominent a feature of the Sixteenth Century Persian carpets. Here, however, it is notably devoid of the Chinese character which followed it into Persian art. The treatment of it, as of all the border patterns, is floral, and to emphasize the elaborate character of the carpet the rosebuds and pinks which ornament the palmettes are in the realistic character much in vogue in the old rugs of Kirman and Shiraz. Apparently the only concession to the ruder Northern influence is the reciprocal pattern used in the very









narrow "water" stripes. This, in larger fashion, prevails in Caucasian weavings, and became a distinguishing feature of the Polish fabrics, but in the use to which it is here put it is plainly like that found in the later Persian carpets of Sarawan.

The final touch of Saracenic quality is the yellowish green of the narrow border stripe, which is rarely if ever found in Persian rugs. In color, in dignity, in texture, in all the perfections of craft, this is one of the noblest, as it is one of the oldest carpets in the collection.



No. 209

PLATE XI

PERSIAN CARPET OF THE SIXTEENTH CENTURY

Length, eleven feet five inches. Width, six feet.

*Warp, silk. Weft, cotton. Pile, wool.*

*Texture, Two hundred and twenty-four hand-tied Persian knots  
to the square inch.*

THIS is one of the finest fabrics, and in a way one of the most confusing in the collection, both as to border and center. It suggests a somewhat later period of construction, but is nevertheless of most skilful workmanship. The design is one in the intricacies of which it is a task for the modern and unpracticed eye to discern any fundamental unity, or even absolute coördination. It is, however, wrought in the highest textile manner, with fascinating continuity, and with a color discrimination rarely surpassed.

There is a combination of inspirations here which is eloquent of origin, and while the factors differ materially in character, the weaver—or designer—has handled them all with notable skill and has managed by extraordinary color sense to harmonize them in a fabric as charming as it is difficult of analysis.

First to be noted is the essential disagreement in motive between the central field and the border section. By comparison it will be seen that the border design is a fanciful elaboration of the arabesque traceries found in the large Baghdad carpet No. 226 (Plate XXV), and the Ispahan state carpet No. 227 (Plate XXVI), but with an ornamentation the character of which it will be remarked falls something short of that in No. 226 (Plate XXV). The shapes produced by the projection of the riband defining lines are eccentric in the extreme, but their coördination, it is easily seen, is perfect. The corners are skilfully arrived at and the sides and ends are in admirable balance, in form if not in color. In the main border, as well as in the guard stripes, appears the reddish brown which is in a way a mark of western origin, and the pattern of this inner stripe is









of a blocky character quite at variance with the high conception of the carpet, and particularly with the dainty ornamentation which fills the central field.

While with due respect to the highest traditions the colors of the Ispahan cult, dark crimson for the center and moss green for the border, have been retained, the ornamentation of the center is some way removed from the characteristic Ispahan devices found in the small wool rug of Ardebil No. 216 (Plate XVIII), or the large old *kali* No. 220 (Plate XXII). In evidence of the weaver's high intent, which indeed is manifest in the entire result, the lotus forms and the cloudband which were affected by the best school of the period of Abbas are used, and the under-pattern, in a lighter shade of the ground color, is presented much as it is in the Goupil carpet No. 218 (Plate XX) and other fabrics of renown. There are nevertheless combined with it in this astonishing central design some plainly recognizable features, not alone of later Persian ornament, but certain devices which appear even in the Shirvan rugs of the Caucasus and the heavy tribal fabrics of Kurdistan. The color in the main elements of the design, moreover, is hardly the coloring of the Abbasid court carpets.

Another mark of later origin, and perhaps of the downward tendency against which the weaver has made such a valiant struggle, is the faulty balance which marks the central design. The almost mathematical nicety with which the patterns are usually distributed from a central point in Sixteenth Century rugs of the highest class is here lacking. The design seems to have been built from the axis of the rug, which is quite clearly defined, and with this in view it is possible to trace a balance.

Without regard to this more or less technical phase, the very complexity and profusion of the design, coupled with colors so admirable in every way, has produced a fabric which, whether it be of India under the Persian dispensation, or of Shiraz, as may be urged with some substantial reasons, has few superiors in point of richness or of textile dexterity. An uncommon feature, and one which contributes largely to the lightness and daintiness of the fabric, is the use of cotton for the white areas, which does not turn yellow as wool does, but retains its pure whiteness to the end. This, again, even in the present day, is a favorite trick of the Shiraz weavers.



No. 210

PLATE XII

POLISH CARPET OF THE SIXTEENTH CENTURY

Length, six feet six inches. Width, four feet seven inches.

*Warp, cotton. Weft, silk. Pile, silk.*

*Texture, Two hundred and eight Persian hand-tied knots to  
the square inch.*

IT is in the smallest degree likely that the doubt which exists regarding the origin of these so-called "Polish carpets" will ever be wholly set at rest. Many well-informed students of textiles have been loath to accept the explanation which holds these rugs to have been made at Warsaw, by Oriental weavers, under the direction of one Mersherski, who had studied textile methods in Persia and India. While accepting the name "Polish," applied chiefly because of the traditions existing in certain noble families of Poland, these scholars have inclined to treat the fabrics as eccentric products of some part of Persia, not, however, definitely fixed, or of some country intermediate between Persia and old Russia. Evidences upon both sides of the question are sufficiently nebulous. The most cogent argument, perhaps, is that the East itself has, so far as is known, sent forth no fabrics of like character.

The carpet here presented tends to uphold the Polish, or at least a European, hypothesis. In it, as in all of its class (and the survivals are comparatively few in number), there is a manifest development of color-theory, of composition, a manner of treating the well-recognized Oriental decorative elements, which is wholly at variance with the Eastern method, and which, save for the essential forms used, does not forcibly suggest Asiatic derivation. Even the texture, although the knot follows the Persian method, has a feeling different from that of any Sixteenth Century product of Iran.

In this, as in all pieces of this school, there is a studious and consistent use of soft tints—browns, fawns, and the like—which are distinctly European. Upon such quiet background, and upon the flat surfaces furnished by the superabundant metal employed, the









more positive colors of the designs are displayed; and in the selection of these, even, there is testimony to the nearness of the complementary idea, quite at odds with Persian color tendencies. Take, by way of illustration, the way in which the "salmon-red," so liberally used in many of the Polish pieces, is employed to offset the strong green of the border. This particular reddish shade is one that it will be difficult to match in genuine Oriental fabrics; the nearest approach to it is probably the harsh and rather unpleasant brown so common in parts of Mesopotamia and the western borders of Kurdistan. The combination of the "salmon-red" with the shade of green appearing here is sufficiently frequent in the Polish carpets to indicate one inspiration for them all.

The feature most distinctive of the carpets of this class, however, is the extraordinary use that has been made of metal-covered threads to produce large areas of gold and silver in the design. In the contemporary art of Persia, certainly, the metals are not employed to any such extent, nor, as can be seen by contrasting this with the recognized Persian weavings, in a like manner. It is easy to believe, therefore, that the suggestion for this addition to the Polish carpets was gained in India, among whose rich textiles were many sumptuous cloths of gold and silver. Be that as it may, the metal surfaces, softened now by age and by the wear which it is plain they have undergone, make effective addition to the symphonies so admirable in all these carpets.

Chief, no doubt, among the stumbling-blocks in the way of those who have striven with the problem of the Polish carpets has been the fact that every component, in every design, is of Eastern origin. In most of the pieces—and all are readily recognizable from their likeness to one another—the diamond-shaped arrangement of stalks found in the familiar Herati design (the *tereh baluk*, or "fish pattern") is utilized in the establishment of a center, and often, as here, the entire motive and framework of the central design is found to be this pattern, together, usually, with the palmette and escutcheon features common in the Herati border. The medallion spaces, instead of being positively outlined, are generally produced by other curving stalks, very broadly drawn, and in varied coloring, which, while in close harmony with the key established for the whole, is most unusual when considered from an Oriental standpoint. The whole design is made up of Eastern conceits, yet nothing seems more unlikely than that this rug was made in Asia in the century which produced, say, the carpet shown as No. 206 (Plate VIII).



No. 211

PLATE XIII

POLISH CARPET OF THE SIXTEENTH CENTURY

Length, six feet six inches. Width, four feet seven inches.

*Warp, cotton. Weft, cotton. Pile, silk.*

*Texture, One hundred and ninety-two hand-tied knots to the square inch.*

BETWEEN this example and No. 212 (Plate XIV) there is such strong evidence of kinship that it must be inferred they were the product of almost the same period. This is particularly noticeable in the narrow stripes of the border, but another impulse is apparent in this rug, in that the reciprocal is of a Caucasian or Tartar character and the small floral figures in the base are of the polylobe order, which is admittedly of Mongol derivation and is found most frequently in the rugs of Karabagh.

The center of the carpet, however, holds to the Persian teaching and presents the familiar diamond shape of Herat as a center element, with scrolls in light green extending to the four angles, when they culminate in heavy, scutcheon-like flowers. From these on the sides grow subordinate half-medallions in brown, and these in turn are flanked above and below by other half-medallions in green, with some gold thread and small devices in the center. They have only small connection, through the creepers, with the central part of the rug, but seem to be joined with the end features and to enclose the whole.

The scutcheon figure, so familiar in the standard Herati border pattern, is used in the top and bottom of the field, being correlated in a way with the center. The small corners and ends as well as the center are in the yellow metal-thread. So far as color inspiration is concerned, to most critical eyes this carpet would seem to contain a somewhat ruder note than many of its fellows.









No. 212

*POLISH CARPET OF THE SIXTEENTH  
CENTURY*

(PLATE XIV)



No. 212

PLATE XIV

POLISH CARPET OF THE SIXTEENTH CENTURY

Length, six feet eleven inches. Width, four feet ten inches.

*Warp, cotton. Weft, cotton. Pile, silk.*

*Texture, One hundred and fifty-six hand-tied knots to the square inch.*

IN design and color massing this will be accounted one of the best of the Polish pieces, though in point of texture it falls somewhat below the average of the fabrics of its class. The extremely wide border of deftly modulated green is remarkable for its vivacity and the variety of its color effects perhaps determines, more than aught else, the character of the design. There is apparent here the same skill in shading, and in fact, throughout the rug the same mastery of color agreements, which has been pointed out as distinguishing the other Polish rugs. While there is, as has been remarked, a clear unity of inspiration in all the carpets of the Polish class, some items in the design of this fabric demand special attention. It presents, as do all the rest, a utilization of standard Oriental elements, with an adaptation purely European, and the consistency with which the work is accomplished is noticeable in some of the minor points referred to.

Take for example the guard stripes, or narrower bands of the border. The outer one of these is occupied by a floral pattern more or less realistic in character, while in the inner is found the reciprocal Y shape so common in the rugs of Central Persia, Hamadan, Feraghan and even Farsistan. The color allotment in this stripe is peculiarly characteristic of the Polish designer, terra cotta and yellow offset against each other in the outer and inner reciprocals. In the main border the same general color arrangement maintains, yellow being employed for the heavier stalks of the pattern, with light red or pink for definition, and for the lighter stalks carrying flowers, pink or terra cotta with white for a defining line. The two colors for the metal thread—white and yellow—are here utilized again, and again the Herati principle is dominant in field and border.

Some rich pictorial quality has been secured in the center, by carrying out the medal-









lion in silver white and laying all the heavy creepers upon it in a deep shade of terra cotta—almost brown—with pale greens to relieve it, while the inner medallion is in the yellow metal thread and on this blue and green are used, with perceptibly less of the terra cotta. The requisite strength is maintained, however, by the dark blues of the strong scroll pattern enclosing the palmettes, which constitute the determinative factor of the design.

The actual center is lightly laid in pale blue and yellow with small flowers on both sides in appropriately delicate coloring, with the principal of the rosettes in white, and with some display again, of terra cotta and pale green. The perpendicular palmettes have a heavy calyx of green, and are in heavy colors—dark blue, terra cotta and for relief a lighter blue. The definition of the medallion is perfect and the harmony of the entire composition is sustained in a most artistic fashion.



PLATE XV

POLISH CARPET OF THE SIXTEENTH CENTURY

Length, six feet ten inches. Width, five feet eight inches.

*Warp, cotton. Weft, cotton. Pile, silk.*

*Texture, about two hundred and fifty hand-tied Persian knots  
to the square inch.*

THE general arrangement here will at once be seen to resemble closely that followed in all the Polish pieces, and the color distribution is so carefully conceived and so skilfully carried out that it leaves nothing to be desired. This, indeed, is where the greatest variance between the Polish fabrics and those of recognized Persian authorship is revealed. The "Polish" designer seems to have worked under a deeper inspiration, and while the coloring of the Persian carpets, even those of the highest order, is conventional or symbolical, that of the Polish weavings seems to have been dominated, in each rug, by some particular phase or agreement found in nature, a morning or evening condition of sky, a specific period of year, whether Spring, with its earliest tints of vernal green, or late Autumn, in which intense bits of residual color are offset against a dun and sober background. This profound color quality is most impressive in all these fabrics, and one cannot but feel that here is a new intelligence and a new temperament at work with old designs and mechanisms, which is nevertheless quite at variance with the spirit of older Asia, and much more imbued with the Western color theories.

Inside the conventional central lozenge shape here are white threads, in the spaces just outside, yellow, which is carried down to the ends, and as in No. 210 (Plate XII) out into the corners, where with a slender defining area of pink it comes into relief against the strong blue of the corners. Again in the reciprocal of the main border, in which the metal is set off against a dull brown, with a narrow definition of salmon red, the white threads are used, producing an effect which is indescribably soft.

The inner guard-stripe in salmon red, carries a Persian device; the outer one, a faded pink pattern on pale green. There are six spaces, escutcheons in salmon red, bearing flowers or leaves, and these are set off by extra shoots ornamented with Chinese germ symbols and having Persian flowers also, in bold drawing. It may be well to call attention here again to the fact that while the coloring of most of the Polish carpets is amazingly soft and harmonious, the drawing itself is usually vigorous and at times almost ponderous.









No. 214

*POLISH CARPET OF THE SIXTEENTH  
CENTURY*

(PLATE XVI)



No. 214

PLATE XVI

POLISH CARPET OF THE SIXTEENTH CENTURY

Length, nine feet one inch. Width, five feet two inches.

*Warp, cotton. Weft, silk. Pile, silk.*

*Texture, Two hundred and eighty-nine hand-tied Persian knots  
to the square inch.*

HERE again, as in No. 210 (Plate XII), we find a Polish rug of unmistakably pure type, but with no trace of the customary trefoil appearing in the design. In the majority of these Polonais carpets, the Caucasian *penchant* for the trefoil or some similar reciprocal form in one or another of the border stripes is very plain, sustaining a contention which has been made by some careful students of these fabrics, that they were neither made in Poland itself, nor yet in Persia, but in some country situated between the two. That their chief decorative inspiration is Persian there can be no substantial doubt. The predominant quality of the pure Persian, a profuse array of delicate floral elements—flowers, vine tracteries and the like—is quite missing in these. While the general distribution of design is Persian, nearly all trace of characteristic Persianesque treatment has disappeared. A more strictly Koranic rule has been followed, in the omission of all forms of natural depiction, such as birds, animals and human figures, which would predicate a Sunnite authorship. Whatever the actual and authentic history of these extraordinary fabrics may be, they certainly have established a place all their own in the field of Eastern textile art; and while there is sufficient diversity in their designs to indicate various workmanship, the school is so patently dominated by one inventive mind that the mystery which hides their origin grows denser, rather than is dispelled, by much study.

The example here under consideration preserves the exalted form of medallion, which is characteristic of them all, and starts, as the greater number seem to, from a center which is the rhomboidal lozenge shape of the traditional Herati, or "fish" pattern. This combination, with its lancet leaves, seems in fact to be the basis of nine-tenths of the Polish









carpet designs, although, as has already been pointed out, the Persian devices serve rather as a theme or text than in any degree as a model. About this center, arranged at right angles, are conventional lotus flowers, likewise borrowed from the Persian. On the oblique or diagonal corners are shapes evidently of Chinese origin, but converted by this master of design into a version of the Iranian leaf forms just referred to, supporting the angles which the stalks form in the definition of the medallion. The main central medallion terminates in a large scroll, with winged sides and with conventional floral adornment. And here again, as in No. 210 (Plate XII), the real Oriental touch is found. Either the weavers of these rugs must have been Asiatics, striving to escape from the circumscription of a European workmaster, or else the deviser of them caught from the Persian models, and emphasized in his inventions, the most fascinating feature of all native Asiatic weavings, namely, the abrupt change of ground color. One of these scrolls, for example, is half in blue and half in fawn brown, a diversion quite worthy of the Kurds of Western Persia or certain of the Caucasian weavers of Daghestan, while at the other end it is all in brown and gray.

Here again we observe the deft trick with the metal-coated threads which compose the *broché* portions, the center ground being white or nearly so, while in the secondary medallion the silver is upon a yellow thread. This leaves a brownish tint blending well into the salmon color of the silk pile, which serves as the main ground, the corners having been extended, after a manner common in certain Persian fabrics, to form a continuous space along the sides of the rug. The lancet leaves derived from the Herati are freely used in accomplishing this; in fact, the leaf plays even a larger part than is usual. The palmettes are enclosed in it.

There is a strong presentation of yellow in this carpet. Its lighter tints, with the blue used in the heavier parts of the design, stand out in exquisite contrast. The green, so predominant in other Polish rugs of the collection, is reduced to a minimum, and is nowhere pronounced in strength. The central colorings are carried out studiously over the small areas even to the outer borders, with a skilful distribution that lends greatly to the unity of the whole.



No. 215

PLATE XVII

SILK CARPET FROM ARDEBIL MOSQUE

Length, seven feet two and one-half inches. Width, six feet five inches.

*Warp, cotton. Weft, silk. Pile, silk.*

*Texture, Six hundred and seventy-five hand-tied Persian knots  
to the square inch.*

THIS may almost be accounted a carpet of two colors, so largely do the red and green predominate in it. Practically the only variations from this narrow schedule are the small quantities of yellow and blue used in picking out the patterns of the field and border. There is every indication of great age here, and even were the fact not known it would be easy to deduce that in its original state it had been much larger and more pretentious, that the portions here so deftly united, in a fashion quite mosaic, are but the residue of what was once a mosque carpet of the most splendid kind. The personal statement of Mr. Stebbing, made to the writer in London, is confirmatory of this, since he says that when the Ardebil consignment reached the warehouses of Vincent Robinson & Company this piece was little more than a collection of tatters, from which, possibly upon its departure from the mosque, or upon the route, predatory but worshipful Mussulmans had cut scraps for their own edification and spiritual benefit. The work of restoring it has been accomplished with the same sagacity and patience that have preserved to the world the other famous fabric of Ardebil. Portions of the heavier trees have been omitted, and branches which it was necessary to supply have been woven in without regard to their original position, in such direction as would best aid in saving some other portion of the fabric, or in the utilization of some small piece which a more impulsive artist would have thrown away.

The limitation referred to in the matter of color finds parallel in the design, and the consistency—seemingly intuitive—which prevails in all rugs woven under the highest teaching, is particularly noticeable here. The motive and suggestion of the carpet is










life, vigorous, beautiful, sacred and perpetual. To that end the design of the field concerns itself only with the tree device, emblem of renewal—in its principal known decorative forms. At the bottom, in a transverse row, are cypress trees showing considerable effort at elaboration, and suggesting in their treatment the Khorassan or Indian form of the cone or pear pattern. The trees of this lower row are contained in pots, a touch often seen to this day in the prayer rugs of Turkish races farther West. By way of enrichment, other growths are represented, more or less stiffly drawn.

The remaining space is occupied by different arboreal forms, arranged in rows, and in these, again, alternately according to their kinds. There are two varieties of flowering trees, while the remaining tree is of the foliage order, free of any floral adjunct, but vigorous in leaf and with its masses drawn in what must be considered good perspective and with great realism and accuracy of detail.

In the collocation of these several rows there is employed an element upon which Mr. Stebbing lays much stress, and rightly, since it reveals the derivation of a device quite common in certain Caucasian rugs down even to the present day. It is the waving line which serves as a base for each row of trees. Here it appears in a natural guise, and is interpreted by Mr. Stebbing as representing the river bed and banks, with stones, reeds and flower-bearing bushes, and even the dried-up pools—though perhaps this last suggestion is somewhat imaginative. In the later Caucasian fabrics this undulatory base appears merely as a serrate line between the rows of patterns, which are oftentimes conventional trees and flower devices. It is noteworthy in this connection that even in the oldest Egyptian symbolism a zigzag line stood for water—and, by implication, for eternity—and a succession of these, arranged to represent the sea, has long been a recognized carpet design in India, China and Persia.

In the borders, the life idea is still foremost, the vine typifying continuity and the lotus and the sunflower being recognized symbols of regeneration. The small forms, readily identified as Chinese, which occur throughout the border as adjuncts of the vine, are shown by Mr. Stebbing, in an exhaustive discussion convincingly illustrated, to be the cotyledons, or seed cells.

In the narrow stripes the iris, on a swaying vine, speaks of Egyptian influence, and reads a lesson kin to that found in the other parts of the rug. Even the narrow dividing lines, known to the weavers as *su* or “water,” show forth the same idea, in the succession of small  shapes used so commonly for like purposes in the fine Persian weavings of Feraghan, and in certain Caucasian fabrics, from the earliest times down to the present, and which are universally recognized as the primitive “sun lines” and a symbol of life and of God the giver thereof. This carpet should be compared with No. 202 (Plate IV).



No. 216

PLATE XVIII

OLD PERSIAN CARPET FROM THE ARDEBIL  
MOSQUE

Length, ten feet eleven inches. Width, five feet ten inches.

*Warp, silk. Weft, silk. Pile, wool.*

*Texture, Four hundred and eighty-four hand-tied Persian knots  
to the square inch.*

THIS small carpet was second of the trio disposed of to a Sultanabad dealer more than a quarter of a century ago, when repairs to the mosque at Ardebil made new floor coverings necessary. While not, perhaps, so purely a worship carpet as were the great twin fabrics of Maksoud, it is replete with religious symbolism, and, doubtless in keen appreciation of the honor for which it was intended, is made, withal, in the best manner of the Sefavian artisans. Both the design and coloring would suggest that it may have been made some years later than the greater Ardebil carpets, but while indulging, as it had then become the fashion to do, the tendency to employ silver threads for certain of the higher lights, the weaver retained the rich and dignified blue border ground which seems to have been characteristic of the earlier Sefi period.

Here, as in the heavier carpet shown in No. 207 (Plate IX), the flowers are subordinated to the animal elements for the purpose of emphasizing a central idea. These are cast with a careful eye to the correspondence of one side of the design with the other. The predominant group is the familiar one representing the triumph of good over evil, and Mr. Stebbing, in the notes upon the carpet in his Ardebil volume, where it was reproduced in a hand-wrought color plate, remarks that this group is repeated ten times in the body of the rug. With exactitude he adds: "There are ten wild boars in full flight, the drawing strikingly recalling one of the animals represented in the rock-cut sculptures of Tak-i-Bostan, near Kermanshah. There are ten large animals, perhaps bears, and twenty of









smaller size, all drawn with great freedom." It may be further noted that the coloring of the principal group is of the strongest sort of yellow and the deepest blue, which lend to it an emphasis far beyond every other feature of the carpet.

A large part of the "atmosphere" of this fabric, the harmony and quiet dignity which distinguish it, is due to the refinement of its borders, which will bear comparison with those of any piece in the collection. There is no color for which the Persian has a more profound regard than for this deep blue. As a ground color it is supposed to convey the idea of eternity, and the Persian artists display everywhere a keen knowledge of its value as background. Aside from the religious propriety of placing the cloud symbol upon this ground as the chief feature of the border pattern, a fine æsthetic sense is shown in the choice of a light color for the purpose. The touch of brightness thus obtained is most effective in itself, and counterbalances, besides, the strong values of the yellow and blue used for the animal groups in the center. A further step in the same direction is the choice of cream white for the ground of the inner guard stripe of the border, while the outer or confining stripe is red. A similar distribution is found in No. 206 (Plate VIII) and No. 226 (Plate XXV), and the spaciousness which it gives is apparent in all three.



No. 217

PLATE XIX

OLD PERSIAN CARPET WITH SILVER  
ORNAMENTATION

Length, seven feet one inch. Width, four feet nine inches.

*Warp, silk. Weft, silk. Pile, wool.*

*Texture, Five hundred and seventy-six hand-tied Persian knots  
to the square inch.*

5100  
IN point of balance, in symmetry, in clarity and strength of design this is one of the most admirable fabrics in the collection, a fine, vigorous and most unusual conception. It is in every particular an almost exact counterpart of the piece in Baron Nathaniel Rothschild's collection, appearing as Plate XCVII in the Vienna book "Oriental Carpets." Excepting, of course, the Polish carpets, it has a far greater display of metal threads than any of the others in the Yerkes collection, but whereas in the Polish pieces the silver is used in mass, to produce luminous grounds of considerable area, here it is distributed throughout the entire fabric, in the running design, virtually taking the place of the wool-white and other light colors. Wellnigh all the white in the carpet, whether of vine, flower or conventional figure, is accomplished with the metal. It is interesting to compare it with any or all of the Polish carpets. The coloring here, however, is characteristically Persian even to the retention of the crimson field and green border ground. The Polish weavers, as has been said, developed a color scheme of their own, along wholly different lines and productive of an altogether different pictorial result. It is to be noted, also, that the method of applying the metal threads is entirely different in the Polish carpets from that employed by Persian workmen.

There is presented here a central medallion similar to those found in Nos. 228 (Plate XXVII), 206 (Plate VIII), 218 (Plate XX), and 219 (Plate XXI). Within this is the customary small, round shield, deep in color and floral as to background, upon which figures are displayed—in this case eight birds, wrought in metal. Inside this, in a still smaller circle, another device may have been, but what it was there is no means of know-

No. 217

PLATE XIX

PERSIAN CARPET WITH SILVER  
ORNAMENTATION

Length seven feet one inch. Width four feet one inch.

Design: Left, 100. Right, 100.

Texture, Five hundred and seventy-six hand-tied Persian knots  
to the square inch.

In color, in balance, in symmetry, in clarity and strength of design this is one of the most beautiful pieces in the collection, a fine, vigorous and most unusual example. It is strikingly similar to an almost exact counterpart of the piece in Baron Nodding's collection, appearing as Plate XCVII in the Vienna book "Oriental Carpets." Unlike, however, the Polish carpets, it has a far greater display of metal. As in most of the others in the Yerkes collection, but whereas in the Polish pieces the silver is used to produce luminous grounds of considerable area, here it is distributed throughout the entire fabric, in the running design, virtually taking the place of the wool-threads and other light colors. Wellnigh all the white in the carpet, whether of vine, flower or arabesque design, is accomplished with the metal. It is interesting to compare it with the Polish carpets. The coloring here, however, is characteristically Persian, consisting of the crimson field and green border ground. The Polish weavers, on the other hand, developed a color scheme of their own, along wholly different lines and produced a very different pictorial result. It is to be noted, also, that the method of weaving the metal threads is entirely different in the Polish carpets from that used by Persian workmen.

There is a central medallion similar to those found in Nos. 228 (Plate XXIII), 218 (Plate XX), and 219 (Plate XXI). Within this is the primary medallion, deep in color and floral as to background, upon which figure eight birds, wrought in metal. Inside this, in a still smaller medallion, there may have been, but what it was there is no means of know-











ing, as restoration has permanently destroyed whatever trace of figuration remained, and only the silver of the ground is left. In the outer band of the main medallion are palmettes, in bold drawing, the four larger ones at the cardinal points, the four smaller intervening, with vines carrying still smaller flowers, all with marked regularity.

In the main ground of the field is a sub-pattern of small flowers, skilfully executed and most accurately arranged. Upon this as a background the bolder features of the main design are laid, after the manner of Kasvin and Ispahan. Two principal elements are displayed. One is the palmette, the lotus development which in so many Persian rugs of the Sefi times occupies every place of prominence. The other is a Herati feature, the stalks used to connect the palmettes. These are laid in silver, and show forth in regular relation the recurrent diamond shapes and row arrangement distinctive of the Herati design. It is in these main figures of the field that the single essential point of resemblance between this and the Polish carpets is to be found. In the greater number of the Polish pieces, as may be discerned by examination of the plates, the design is built almost entirely upon a combination of these two ancient and well-recognized Persian elements, developed, by means of novel arrangement and coloring into a wholly unfamiliar, if not original, presentment.

In the borders of this rug no trace of relationship to the Polish is found. They are purely Oriental. The outer guard-stripe carries flowers in a characteristic Persian arrangement, with smaller ones connecting; the inner stripe is divided into spaces, alternately blue and green, within each of which, upon a floral background, appears a portion of an inscription, which is continued throughout the entire circumference. The spaces containing the inscription are separated by squares of silver, in each of which, clearly drawn in outline, is displayed the eight-rayed star.

The main border stripe is quite unusual. In Persian rugs of quality similar to this the inscriptions are ordinarily placed in large characters in the great cartouches about the main border. Here these spaces are grounded in silver, and their decoration consists in the main of three flowers of the lotus order, the middle one red, the two supporting flowers in blue, and in the hearts of the larger, again, silver appears. The small alternating cartouche carries a set design. All the ground space of the main border stripe not occupied by these cartouches is given over to the cloudband, also wrought in silver, to leaf forms and life symbols. The effect of the white metal upon a dark green background is remarkably rich.

The inscription of the main border, meantime, has found place in small transverse cartouches in red, which alternate with all the other cartouches both great and small. There is no clearer mark of singularity in the rug than this minimizing of the inscriptions, which in so many Persian fabrics, such for example as No. 218 (Plate XX), are equal in prominence with the central medallion itself.

No. 218

PLATE XX

PERSIAN CARPET OF THE SIXTEENTH CENTURY

Length, eight feet eight inches over all; six feet four inches of the original Persian weaving. Width, five feet ten inches.

*Warp, silk. Weft, silk. Pile, wool.*

*Texture, Six hundred and seventy-six hand-tied Persian knots to the square inch.*

SEVERAL carpets of this character—the renowned Susandschird, which mark the highest stage of Oriental carpet production—have found their way into European and American collections, and the known fact that one of them, coming directly from the Turkish seraglio to the hands of its present owner, had been sent as a gift to a Sultan of Turkey by the contemporary Persian Shah, is ground for the assumption, amply sustained by their quality, that all of them were wrought upon the royal looms. Noteworthy among the other pieces are the carpet owned by Prince Lobanow-Rostowsky, published as Plate XI, and that purchased at the Goupil sale for the Musée des Arts Decoratifs, published as Plate LXXI, in the Vienna Book, the carpet owned by Henry Salting, Esq., in England, published in color in an early number of the *Burlington Magazine* (London, 1903). The yellow-bordered piece which was the principal feature of the late Mr. Henry Marquand's collection (New York, 1903) is also closely related.

Although differing somewhat in details of design and color, these fabrics all bear clear resemblance to one another in general arrangement, in the distribution of the metal surfaces, the location of the silver inscriptions, in the great border cartouches, in the drawing of the flowers and animals, and in every important textile detail. Close relation is also to be traced between this carpet and No. 206 (Plate VIII), and, in the central medallion especially, with the Maksoud carpets of Ardebil. In this piece there is a little more of the arabesque suggestion, but the design is brought out more forcibly than in the larger carpets, by the dark ground of the central medallion and cartouches and by using silver for some of the stronger elements. The scutcheon shapes in the medallion, for example, of a Herati character, are defined by heavy areas of silver, while the cloud pattern,











used in faint blue as a sort of invisible design in the Ardebil, is here reserved to take the place of birds and other figures in the inner circle. The actual center is a small rosette in silver, with a minute rosette in green and red, which gives the strong key maintained in every part of the design. The central circle has a ground of the same medium blue that is found in the outer border, a common means, among Eastern weavers, of maintaining a color key throughout a carpet. The ground of the larger medallion is the dark old Persian blue so rare in modern weavings.

This studious judgment in the distribution of a color from center to border is manifest in all the carpets of this class, and even greater attention has been given to the just partition of the metal. This has been accomplished with the greatest nicety, and with the most illuminating effect upon the general tone of the whole. Beginning with the strong devices in the central area, the silver has been carried with fine distributive sense even into the outer border, where it appears, as it does in fact in the inner guard-stripe, in the small rosettes and palmettes connected by a rather heavy vine. These little touches in metal in the narrow stripes serve to soften the effect of the massive silver inscriptions, which would otherwise be offensively prominent. It is further worthy of notice that still more of lightness and daintiness is obtained by using a pale blue—almost white—for the ground of the inner stripe, the same thing that is done in No. 206 (Plate VIII) and No. 216 (Plate XVIII).

With this carpet, which like that shown in Plate LXXI of the Vienna book and now in the Musée des Arts Decoratifs, belonged formerly to the Goupil collection, time has not dealt too gently. It has fared worse than some of its fellows, but thorough restoration has availed to preserve, in the main, its pictorial character. The ends seem to have suffered especially, and it has been necessary to weave in anew the entire border section at both ends. In this, intelligently as it has been done, excellent opportunity is offered to contrast the work of the old and the later time, as well as the materials then and now obtainable. The result is more or less disheartening. The wool of the new portion is found, upon slight examination, to be dull in color and harsh to the touch as compared with the old; the delicate white vine tracery upon the ground is spiritless and passing heavy, the red itself dingy by contrast with the original color. The rich, yellowish, vernal green of the smaller cartouches of the borders is exchanged for an unpleasant brown in the new portions; the supplied *polylobes* themselves are imperfect in contour, the double lines which confine them heavy and irregular. The inscriptions in the new part are jumbled and inadequate copies put in, like the Oriental inscriptions in the Italian weavings of the Fourteenth, Fifteenth and Sixteenth centuries, solely to complete a picture. One of them, in fact, appears to be placed backward. To crown all, the metal used is already tarnished and dead, while that in the earlier part of the rug is still bright and luminous, after the wear and exposure of wellnigh four hundred years.

No. 219

PLATE XXI

PERSIAN CARPET OF THE SIXTEENTH CENTURY

Length, sixteen feet eight inches. Width, six feet eight and one-half inches.

*Warp, silk. Weft, silk Pile, wool.*

*Texture, Four hundred and eighty hand-tied Persian knots to  
the square inch.*

IT is not difficult to determine the general class and period of this carpet. Its relationship to, say, Nos. 206 (Plate VIII), 217 (Plate XIX) and 218 (Plate XX) is sufficiently clear: The mark of the Sefavian influence is strong and clearly discernible throughout and the technical quality provides ample proof that the fabric was made upon royal looms. But it is equally evident that the designer and weaver wrought under some special impulse—whether of locality, temperament or near environment it is impossible to say—no trace of which is to be found in the carpets hitherto referred to.

Considering, for example, the testimony of the color, we find that the theory of contrast in the ground-color of field and border, so steadfastly maintained by most of the weavers of Sefi times, is here abandoned, and the predominant mass in the main border stripe is a red similar to that of the field. There is offset against this, in the longer running pattern, an unusual amount of yellow, suggestive, as has been said elsewhere, of joy and elation. It is at this point, as well as in some features of the design, that this carpet comes nearest in kinship to No. 206 (Plate VIII), to the high key and jubilant motive of which attention has already been called. That the yellow is used to express this specific idea is made still clearer by the abundance of green, having a similar emblematic value, notably in the corner areas of the field. In No. 206 (Plate VIII) the green is found in the border ground, after the Kasvin and Ispahan fashion, and the yellow has its place as ground of the center medallion. Here, where the distribution of the central hues is so different, a new color has been called into play, the soft brown of the camel's-hair in the central medallion. This, as a ground color, is by no means com-









mon, and must, I believe, be attributed to the western part of Persia, since, in the fabrics of a later date, it seems to be found only among the products of Kurdistan, and it is in this as well as in the border design that there may be discerned a variant note, quite possibly geographical.

In connection with the central medallion, the similarity of its design to that of No. 206 (Plate VIII) should be observed, as corroborative of the likeness in general meaning of the two fabrics. About a center, the device of which is four swans, the artist has depicted a feast of the *djinni* or sprites. These are seated after the Oriental manner, and servitors, also winged beings, offer wine upon the one hand, while on the other celestial musicians, harpers and players of the tambourine, are disposed in the attitudes of their calling.

The whole floral structure really serves here, as it does in so many fabrics of the class, the purpose of background. In this respect is manifest a certain resemblance to No. 207 (Plate IX), although in every respect this carpet is by far the superior fabric. The birds and animals which are dominant factors in the central design, and which in drawing and workmanship are nearly if not altogether as good as those in No. 206 (Plate VIII), are carried into the border, where the alternate scutcheons present, one a peacock in full plumage, the other two paroquets face to face, with heads uplifted as if uttering their cries.

Taken all in all, this carpet is one of the most interesting and admirable in the collection, and, for that matter, in the world. It has profited too by the excellent work done upon it in the way of restoration. The whole outward part of the fabric, particularly at the ends, and also a considerable portion of the central section have been restored. But the workman, whether the task was performed in the East or the West, has retained with commendable fidelity the masterly drawing and the wonderful color agreements which distinguished the original. The carpet was secured from a Paris dealer who had no data regarding its previous history.

No. 220

PLATE XXII

PERSIAN CARPET OF THE SIXTEENTH CENTURY

Length, twenty-one feet one inch. Width, nine feet eight inches.

*Warp, cotton. Weft, wool. Pile, wool.*

*Texture, about two hundred hand-tied Persian knots to the square inch.*

WORN, frayed, darned and clumsily inwoven as it is, this carpet is nevertheless a splendid survival of the period of Abbas, and fit to take rank with the best Persian loom products. The design, moving from a small central device, enclosed in a diamond shape, formed by four slender creepers in white, is carefully balanced and conforms in detail to the requirements of the time. The point of departure just referred to errs a little, it will be observed, from the middle point of the carpet, an irregularity frequent in all save the most scrupulously designed fabrics, such for example as No. 217 (Plate XIX) and No. 218 (Plate XX). This arises from the fact that in only a few of the distinctively royal carpets, even of the best epoch, have the Eastern weavers made a practice of drawing a design in advance of the work. The only vagrant note of color in the carpet appears to be the brownish yellow, which is employed in the inner guard-stripe and in certain prominent elements of the design, and which is usually considered a mark of Western influence. The carpet has undergone severe usage, and considerable repair has been made upon it, almost wholly in a flat tapestry stitch, and in color which, whatever it might have been originally, is now much lighter than that into which it was introduced. It is, however, of very high order, and with proper restoration would be hard to surpass.









No. 221

*PERSIAN CARPET OF THE FIFTEENTH  
CENTURY*

(PLATE XXIII)

No. 221

PLATE XXIII

PERSIAN CARPET OF THE FIFTEENTH CENTURY

Length, nineteen feet six inches. Width, ten feet.

*Warp, cotton. Weft, cotton. Pile, wool.*

*Texture, Two hundred and twenty-four Persian hand-tied knots  
to the square inch.*

WHILE lacking the technical mastery which marks the later period, the carpet here shown is high in conception, studious in the working out of its design, and most conscientious in craftsmanship. The design is exceptionally well balanced, and although the field, with its floral and animal ornamentation, is dwarfed by the stupendous central medallion and the equally ponderous border, these last maintain, between them, a powerful harmony. The animal figures, whether singly or in groups, are disposed in the field with scrupulous exactitude, but, it must be owned, are rather stiff and heavy in treatment when compared with the realistic and vivacious handling of those in, say, No. 206 (Plate VIII).

In its deeper religious significance, as well as its humanity, the carpet is impressively strong, perhaps its most striking feature being found in the main border. Here, following the Herati instruction, the rosette and palmette with vine accompaniments are retained in alternation, but in drawing they are heavy and the palmette has the turunji or orange conformation. In the rosettes appears a depiction of the conflict between good and evil, as shown forth in the lion pursuit of and attack upon the deer. In the other, oddly enough, is repeated a representation of Adam and Eve in the Garden, at the moment of the giving of the apple.

Other symbolic figures of similar significance to be noticed are the fish in the four half-medallions at the sides of the field, and the peacocks in the small temple lamp medallions depending from the center. The flower and vine display of the rug, generally, is scant, divergent and stiff in treatment, and even throughout it the life emblems, cotyledons, are











scattered, allegorical vigor seems to have usurped the place of that floral richness which marks the fabrics of the later and higher school, but allegory and symbol alike point to the same concept, life and its renewal.

The outer guard-stripe is more ornate than the inner one, birds appearing as supporters of the larger floral devices. The vine arrangement in the borders is rather better, as a whole, than that of the field, in point of coördination, and the birds and animals considerably more lifelike.

Looking upon the fabric as a document, it is necessary to consider the inner guard-stripe in connection with the great central medallion. The design of the latter, it will be seen, represents a company of mounted hunters pursuing large game, while huntsmen with difficulty distinguishable, at the lateral angles, bear away the beasts already slain. The use of hunting scenes in decorative work has been observed in manuscripts and embroideries of a quite early date, and particularly in some extraordinary shawls made in Cashmere, but it is possible that we have here one of the earliest examples of its employment in carpet design. Its highest known development is found in the celebrated "Hunting Carpet" belonging to the Austrian Court, reproduced as Plate LXXXI in the Vienna publication, and said by Professor Karabacek to have been a present to the Vienna Court from Peter the Great of Russia. The Vienna carpet, of course, presents the hunting scene with far greater elaboration than is permitted here, the entire field of the rug being given over to it. A most interesting agreement however, is noticeable in the resemblance of the inner guard-stripe. In the Vienna carpet, as in this much larger, much less ornate, and presumably much older specimen, the figuration consists of a succession of heads. The Vienna fabric shows only lions, while here we have an alternation of faces bestial and human, the latter especially rude and grotesque in drawing. Comparing the two fabrics and noting this accompanying border device common to both, we can readily believe that here is, in a way, the prototype, from which a later and more highly artistic age developed the renowned fabric of Vienna.

No. 222

## OLD MOSQUE CARPET OF NORTHERN PERSIA

Length, twenty-eight feet three inches. Width, ten feet seven inches.

*Warp, cotton. Weft, wool. Pile, wool.*

*Texture, Two hundred and eight hand-tied Persian knots to the square inch.*

No. 223

## OLD MOSQUE CARPET OF NORTHERN PERSIA

Length, twenty-seven feet. Width, ten feet eight inches.

*Warp, cotton. Weft, wool. Pile, wool.*

*Texture, Two hundred and eight hand-tied Persian knots to the square inch.*

DISCARDING from consideration the decline in refinement which characterized the Persian workmanship after the Sixteenth Century, there is no doubt a large element of local influence in the design and workmanship of these carpets (Nos. 222 and 223, which are a pair, made for mosque use). Their general ground plan is plainly that of the high class Persian fabrics, but the treatment has all the rectilinear quality which is the racial mark of the Turanian, and is found in the Turkoman and Caucasian weavings of all periods. This tendency to the geometrical is apparent even in the delineation of the floral pattern and vines.

The carpets were nevertheless made with a high intent, and give every evidence of thoroughness and skill. Their extraordinary similarity is one mark of this. In dimension they vary but little, and save that one is a little more worn than the other, it is a very difficult matter to distinguish between them. Only one or two of the large fabrics in the collection show more plainly the effect of wear, but the excellence of these two large pieces is proven by the fact that although almost bereft of piled surface their foundations are still intact, a most important consideration. In their coloring, dominated as it is by the lasting blue, and softened in almost every other hue, they are unmistakably beautiful.



No. 224

## HEAVY CARPET ATTRIBUTED TO THE FIFTEENTH CENTURY

Length, fifteen feet ten inches. Width, eight feet nine inches.

*Warp, cotton. Weft, wool. Pile, wool.*

*Texture, about two hundred hand-tied Persian knots to the  
square inch.*

IN color arrangement and to some extent in the schedule of colors, this carpet resembles the Ispahan, and by many that origin is assigned to it. Comparison with other pieces in the collection will confirm the doubt of its being of the same derivation. The entire theory of design shows an essential difference. While the large treatment of the palmettes is similar to that of Ispahan, the drawing is flat and blocky, and in one case, that of the large flowers protruding from the corners, presents practically a square. There is some use of the lotus forms but they are stiffly drawn.

It is worth while to compare the carpet and others of its type with the later products of Djushaghan, in which the vine stalks are utilized extensively to divide the field into tracts. In these, recurring regularly, are the conventional shapes from the carpets of the more ornate school. Collectors of old carpets attach a particular value to the heavy, filled texture of which this carpet is such an excellent illustration. It is quite generally conceded that this characteristic is common only in the weavings of the Far East and Far West.

The dark red color used in the ground, with blue for the border, also appears in the Djushaghan carpets of the succeeding centuries, but the thing most eloquent as suggesting relationship between them and the fabric now under consideration is the multiplicity of small flowers and the manner in which they are used to offset the larger devices. In the best Djushaghan products of the Seventeenth Century, and even later, the larger pat-

PLATE XXIV

HISPANO-MORESQUE MOSQUE CARPET

Length, thirty-four feet five inches. Width, sixteen feet eight inches.

*Warp, cotton. Weft, wool. Surface, yarns, wool.*

*Texture, Flat stitch.*

THE influence of the Persian carpets of the Abbasid period is manifest in nearly all these old Spanish and Portuguese fabrics, but the treatment of the patterns has a character of its own. The leaf elements, for example, have been enlarged and more highly developed, so that they have become in a way the principal device. Elongated leaf forms with emphasized curves are combined to make a sort of medallion, regularly distributed throughout the field, alternating with rows of other purely Oriental figures. Within these leaf enclosures the palmettes and rosettes of the Persian school are used as secondary ornament.

While the coloring in a general way follows that of the Persian carpets, the quality and values of the dyes used are of a characteristic Moorish cast. The green, for example, could hardly occur elsewhere. Although bigger in every way, the kinship of this carpet to the fine Saracenic fabric No. 208 (Plate X) will be plainly seen. The essential crudity of this art is finally revealed by the loose patterns, particularly in the border, since in the field itself particular effort has been made to hold the design together. The adaptation of flat stitch into most of the European efforts at carpet weaving during this period is a long story in itself. The method originated in the djijims of Asia, which were made chiefly for coverings and which are found to this day. It was later employed in the Soumak or so-called Cashmere rugs of the Caucasus. After having been transplanted into Italy and Spain, and undergoing a process of high development, it came into use for the fine European tapestries. In such carpets as the one here presented its earliest European development is found. The singular thing about it is that it has undergone such tremendous wear, through four centuries or thereabouts, and still appears in such excellent condition.









No. 226

*BAGDAD CARPET OF THE SIXTEENTH  
CENTURY*

(PLATE XXV)

No. 226

PLATE XXV

BAGHDAD CARPET OF THE SIXTEENTH CENTURY

Length, sixteen feet four inches. Width, eleven feet two inches.

*Warp, cotton and silk. Weft, silk. Pile, wool.*

*Texture, Six hundred and seventy-six hand-tied Persian knots  
to the square inch.*

AT least three carpets of this character—and, from their close similarity in all particulars probably of the selfsame authorship—are known to exist in the collections of Europe and America. They are of marked individuality and it is plain were creations of large importance, since the design is not, like the great majority of decorative conceits, repeated in ever deteriorating form in the ordinary rugs of the East. The fabric here shown was formerly in the collection of Mr. Vincent Robinson in London, and a color reproduction of a part of it was published in his "Eastern Carpets" (1882). It was sold later by Mr. Robinson to Baron Adolph Thiem of Berlin, from whom, about fifteen years ago, it passed into the possession of Mr. Yerkes.

A second of the same school is shown in Plate XXXII of the Vienna publication, "Oriental Carpets" (1889), as the property of the Countess Clotilde Clam-Gallas, and the third, once equally magnificent, but now in a dilapidated state, lies upon the floor in the famous Musée des Tissus, in the Palais de Commerce at Lyons. There is ample ground for the belief that there must have been at least one other of the same order, of which no publication has been made, since it is plain, from careful examination, that the central field here shown is surrounded, in part at least, by a border not originally its own, and which could not of course have appertained to either of the other pieces above mentioned. Scrutiny reveals that the body originally contained had a red ground, since inside the border, where it has been cut away, there remains a line of that color. The con-











tinuity of the series of cartouches—the great and the small ones—in the main borders is also broken, showing that parts of two borders may have been used, and in fact the juncture is plainly discernible. The process employed in this instance has been the same as in that of the Ardebil carpet of the South Kensington collection, with the same admirable and—for historic purposes—invaluable result, the preservation of an artistic unit.

Mr. Robinson, in his comments upon this carpet, constructed, from the several elements found in its design and workmanship, a very rational hypothesis as to its origin, and upon that hypothesis based a designation of it as “Baghdad.” The Viennese critics, in discussing the Clam-Gallas fabric, incline to the belief that the so-called Arabesque riband features were in no wise indigenous to the East, but had their origin rather in Roman decoration and were imparted therefrom to all mediæval art. The reasoning of Mr. Robinson from historical conditions and events in Asia between the Seventh and Sixteenth centuries seems, however, coherent and sound.

The wonderful coördination which is the keynote of Arabic design, has elaborate exposition here, and its involved character is saved from confusion only by the mathematical nicety with which the pattern is carried out, effecting a signal unity and color balance. The enormous complexity of the design, at first not apparent by reason of its perfect unity, is revealed in the regular alternation of the medallion and scutcheon shapes, or “compartments,” of which the field is made up, and which seems in a way to follow some definite mathematical formula. The compartments in the field are of several orders. The primary and secondary are the rounded octagons, called by the French ornamentalists *polylobes réguliers*, application of the rectilinear to which will show them to be only the eight-point star symbol of divinity. The difference between these, primary and secondary, lies only in size and coloring, but each has its place, and they are never confused nor confusable.

The third shape is more after the fashion of an heraldic scutcheon. The ground spaces, greater and lesser, left by the defining ribands, may perhaps be looked upon as the fourth and fifth classes of “compartments.” Having defined these, it is not difficult to discover, one after another, a multitude of mathematical combinations to which they have been made to conform, and certain unvarying rules in the coloring and decoration of each. The colored reproduction conveys this impressively. For example, wherever the tertiary form is found with its axis lying either vertically or horizontally, it bears only the conventional decoration. Where its axis is diagonal to that of the carpet itself, birds appear within it. The rules governing the coloration of these areas are equally well observed. The red and blue compartments are so distributed that the number of like shapes similarly colored is equal. What has been designated as the tertiary shape, for example, appears thirty-four times in greenish-blue and thirty-four times in red. There are twelve half-figures of each of these, and, to show how exact is the workman-

ship, the parts of each formed at opposite sides or ends of the field complete the figure precisely.

Necessarily, so perfect an arrangement of these medallions and escutcheons, and such unerring alternation in color, implies and requires mastery of the arabesque line which defines the compartments. This line, with its almost inspirational curves and angles, runs through the field in such manner that were the color of the spaces discarded the arabesque design would still be admirable in itself.

In the spaces left for the ground color, which we have called the fourth and fifth, it is noticeable that no realistic figure appears. There are only creepers and flowers, among them the lotus, always working toward one of the subsidiary centers on a vertical or horizontal axis. An effect of lightness and brightness is afforded by this, which sets off with greater effect the somewhat solid character of the medallions, but at the same time softens the whole by preventing abrupt contrasts. In the smaller ground spaces are the Chinese nature symbols in small form.

In considering the various factors employed in the ornamentation, one is led, as was Mr. Robinson, to the discovery that here are plainly three ethnological elements of about equal importance, and that herein is written not alone the story of this single fabric, but a wellnigh incontrovertible record of Asiatic race movement covering some centuries. We have noted the Arabic basis of the rug's design, the constructive genius of those early conquerors, who had set their mark large and bold on all the Persian art after the Seventh Century. In the secondary medallion, the star shape, which looks faded by reason of the iron black used for coloring, the animal treatment is what we recognize as Persian—that is, a treatment which had been developed in Persia after the earlier Mongolian invasions taught the use of animal forms. Such beasts as are found in the primary and tertiary medallions, however—in the primaries the battling dragons supposed to be a Mongol dynastic emblem—are purely Chinese, laid, it is nevertheless to be noticed, on a sub-patterned background of Persian vines, and life symbols, after the manner of the purely Persian carpets of the Sixteenth Century.

In the ornamentation this Chinese influence seems to be in a measure dominant. Leaving the central field one has only to go as far as the first inside border to discover the continuation of the Mongol idea, for here is the cloudband, which, whatever its first derivation, is a recognized Chinese symbol of God. Still by the aid of vines and leaf-shapes, something of the Khorassan or Herati border composition is maintained. Here, moreover, is carried through the narrow border in a familiar flower shape a note of the red which is in the field and which appears in the border ground, and which, as has been noted, must have been present in even more liberal measure in the original center. It is not, however, the Chinese red, nor yet that which is found in pure Persian rugs of this quality and of a corresponding period. It is a color which belongs to the farther



West, and which still is seen in old rugs of Asia Minor. The border design, again, is the Arabic arrangement of cartouches which will be found adapted into a number of most elaborate fabrics of undoubted Persian origin. Altogether it seems unlikely that any error has been made in ascribing this extraordinary carpet, and the others of its class, to the artisans of Baghdad after all the West fell into the hands of the Turkoman and Mongol conquerors.

No. 227

PLATE XXVI

PERSIAN STATE CARPET OF THE SIXTEENTH  
CENTURY

Length, forty feet eight inches. Width, fifteen feet three inches.

*Warp, cotton. Weft, cotton. Pile, wool.*

*Texture, About two hundred hand-tied Persian knots to the square inch.*

FOR size, for bigness of conception, for splendid presentment of color and impressive dignity, it is doubtful if there remains a carpet surpassing this. Its keynote is palpably secular. There is in it none of the spiritual atmosphere which surrounds the Maksoud carpets of Ardebil. Its coloring, even after the wear and the fading of well-nigh five hundred years, still retains a great deal of its original strength, while the virile design, with its immense patterns boldly drawn, and broad areas of ground color, serve to emphasize its idea of magnitude.

It was plainly a state carpet, made for use in some spacious throne room or banqueting hall, and carries in itself compelling reminder of the splendor of the Sefavian courts. By just what wanderings, through what channels of trade or diplomacy, or by what manifestation of courtesy it passed from the land where it was made to the gloomy confines of an Andalusian monastery whence it was taken for this collection, is a question full of panoramic suggestion.

If in considering the design of the carpet the purpose for which it was created be borne in mind, insight is afforded into the keen discrimination which distinguishes the Persian mind. Take primarily the massive central medallion and contrast it with the delicately drawn tracteries that mark the center of the Ardebil mosque carpet. With all its exactitude of design, and the masterly balance of its components, it is still expressive of strength and barbaric grandeur, without suggestion of religious meaning or spiritual uplift.

The colors match the design, but the color agreements are maintained with studious









care. The red of the small central medallion balances the red of the field; the Ispahan green in which the large encircling medallion is laid, is carried out into the ground of the border, as is the striking blue of the pendants, which, it will be noted, have none of the lamp character found in the Ardebil.

In quest of a border pattern to sustain in strength a central figuration, the weaver hit with fine discernment on the peculiar Arabesque arrangement of cartouches, similar to that used with somewhat less of consistency in No. 209 (Plate XI), and the mass colors used in the center have all been repeated here in appropriate volume. The cloudband of the field which serves to bind the whole design together is drawn on a correspondingly large scale. In further proof of the skill which wrought out successfully so great an idea, the slender, swinging vine stalks should receive particular attention, being the framework of the under-pattern on which the great design is superimposed. They are drawn with great certainty and their balance on the two sides of the carpet is perfectly maintained. If more is required to prove the skill of the workman it may be said that the actual center point of the design is less than three inches from the midpoint of the fabric. In the hand-wrought carpets of the East, particularly those of large dimension, this is a demonstration rarely equalled.

No. 228

PLATE XXVII

THE GREAT MOSQUE CARPET OF ARDEBIL

Length, twenty-three feet eleven inches. Width, thirteen feet five inches.

*Warp, silk. Weft, silk. Pile, wool.*

*Texture, Three hundred and twenty-four hand-tied Persian knots  
to the square inch.*

IT is the custom to say that the Ardebil mosque carpet which has hung for many years in the South Kensington Museum is the most important Oriental fabric in the world, since, by means of its inscription, a definite point of time was fixed and the forms and methods of decoration for that time fully identified. From the date thus afforded students of design and commentators upon the development of the textile art of the East were enabled to distinguish the works of earlier from those of later periods, to allot with approximate accuracy the dates of production, and a great flood of light was cast upon the entire subject.

A greater or less measure of mystery has for years surrounded the Ardebil carpet of South Kensington, a dark suggestion of some truth hidden, and even furtive intimation of *chicane*. In view of all the facts it is more than likely that this sort of innuendo had its genesis in the shrugs and whispers of the envious, and not the least agreeable part of the present task is to set forth the truth of the Ardebil matter, as conveyed to me by the men, both in Asia and Europe, who are in position to know most about it, and thus clear away an old and persistent suspicion.

The mystery turns out to be no mystery. The doubt which has been cast upon the South Kensington Ardebil has now been dispelled by a frank declaration, which, had circumstances permitted it to be made years ago, would have forestalled much unpleasant criticism and would have made, so much earlier, an interesting addition to the fund of knowledge concerning recognized textile masterpieces.

There were, in addition to the two small rugs which form a part of the Yerkes Col-









lection—No. 215 (Plate XVII) and No. 216 (Plate XVIII)—two great carpets in the mosque of the Sheikh Sefi at Ardebil in Persia, instead of one only, as has always been believed. The one now under consideration was not removed from the mosque, or at least was not taken to England, until some years after the other, which is now in South Kensington. When the first Kensington fabric passed into the possession of Vincent Robinson & Company, in London, it was in tatters, and Mr. Edward Stebbing, in whose hands the matter rested, was at a loss what disposition to make of it. Learning afterwards, through Persian correspondents, that a companion piece, of precisely the same size and design, was still retained at Ardebil, so badly dilapidated that its custodian thought it unsalable, he secured it, and from it such portions were taken as served to replace the parts missing from the other. Thus, after incalculable labor, the Kensington carpet was completed, and later was purchased by subscription, started by Mr. William Morris and a few other gentlemen, for presentation to the Museum which it now adorns.

Prompted by a keen and perhaps too sensitive regard for the opinion of the British public, Mr. Stebbing put away the splendid ruins of the second carpet, and even its existence was kept secret from all save a few persons. It was only after several years that it was restored to anything like completeness, by the addition of wholly foreign and inferior border sections, to take the place of the much wider ones removed, and the carpet was afterwards disposed of to the present owner, solely on condition that it should be permanently removed from England.

That is the mystery—or perhaps better, the “bogie”—of the Ardebil mosque carpets. In view of what has been accomplished, it is an open question whether the relic here displayed, robbed of its splendid borders and begirt only by the coarse framing of a cheap Feraghan Kurdish *Kali*, is not, from the standpoint of historic moment as well as from that of sheer sentiment, the more interesting fabric of the two.

Since, however, we have only a fragmentary part of the great design, superb residuum from an extraordinary sacrifice, it seems fairer to give the description of the complete fabric, as it was before the abstraction of the border sections. This can be done in no way more adequate or fitting than by transcribing Mr. Stebbing's account, given in his book, of the Kensington carpet, for the two pieces were indubitably the work of the same master, made at practically the same time and as near alike as it is possible for such fabrics to be, in every item of design, texture and coloring. There is, further, the fact now for the first time published, that a good part of the carpet of which the description was originally written, actually belongs to the fragmentary remain here shown.

It is well to say that after the work of restoration was finished—and it occupied more than four years—the Kensington carpet was exhibited for two months in the Spring of 1892 at the Robinson Establishment in London, No. 34 Wigmore Street, Cavendish Square of which Mr. Stebbing was the junior partner. At the opening of this exhibition

Mr. Stebbing put forth in a small volume his discussion of the Ardebil carpet, together with that of the other rugs taken from the mosque—No. 215 (Plate XVII) and No. 216 (Plate XVIII) of the present catalogue. Somewhat later, outline tracings of the carpets were made by M. Davies and colored by Henry and Rose Enid Stebbing. The color drawings thus secured were used in the large folio edition of the Stebbing book, of which superb work only fifty copies were printed.

The Ardebil carpets were thirty-four feet and six inches in length, seventeen feet and six inches in width. Mr. Stebbing, passing from these mechanical details, proceeds thus:

"The body ground is blue, covered with a floral tracery of exquisite delicacy and freedom of treatment. A central medallion of pale yellow terminates on its outer edge in sixteen minaret-shaped points, from which spring sixteen cartouches, four green, four red and eight light cream, and from two of these again are as it were suspended and hanging in the direction of the respective ends of the carpet, two of the sacred lamps of the mosque.

"But," he adds, "a crowning point of interest lies in the pale cream cartouche placed within the borders at the top end of the carpet, bearing its inwoven inscription in black characters, of which the translation reads as follows:

'I have no refuge in the world other than thy threshold;

My head has no protection other than this porchway.

The work of the slave of the holy place, Maksoud of Kashan, in the year 942.'

"Quarter sections of the central medallion, also on a pale yellow ground, relieved by tracery, form the angles, while a broader border completes the glorious design, a border of alternate elongated and rounded cartouches, filled with floral and other tracery, the former on a base of red, the latter on a rich brown ground flanked on the inner side by a broad band of cream, seven inches wide, relieved by a variation of the so-called cloud pattern, and a narrower band of crimson next the body of the carpet; and on the outer side by a single broad band, also seven inches wide, of tawny hue, shading from dark to light, and relieved by a bold design in blue."

Touching further upon the design of the carpets, Mr. Stebbing calls attention to the cloudband found here and in nearly all the finer carpets of Sefavian times. The special treatment of this device, in the few instances where it bears upon the center, is the same, or nearly so, as that found in the small contemporary carpet, also from the Ardebil mosque, shown in No. 216 (Plate XVIII). The irregular shape of the two lanterns he attributes to the weavers' lack of familiarity with the device, since the second is far more shapely in every way than the first. The decoration of the angles is practically the same as that of the center medallion, but the cloudbands are dispensed with.

Of the changing shades in the ground areas of the carpet, it is remarked that the



Eastern dyer dyes from day to day, and that this may be the reason why one portion of a given space may be in a lighter or deeper tone than another. "But," says Mr. Stebbing, "at all events it is certain that the Ardebil carpet owes its power of radiating light to these changes and shadings, and if in their production Maksoud of Kashan showed either carelessness or ignorance, he was probably content to feel that he shared them in common with the sun, when he robes the sky with rainbow hues."

Not every one will share with Mr. Stebbing this somewhat apologetic attitude. Careful study of Asiatic weavings, particularly those of the South and West, where the art seems to have been permeated with a finer feeling, and where at least color mastery obtained and still holds its highest point, reveals in the finest of the Persian rugs, even down to much later times, abrupt as well as gradual changes in color, which could not have been other than intentional. In these less pretentious fabrics, as well as in such phenomenal works as that of Maksoud, they are productive of the greatest charm, and in most cases are the determinative element in the beauty of a design. Having in mind, particularly, the ground color modulations in some of the cartouches, I am convinced that Maksoud was an even greater artist than Mr. Stebbing gives him credit for being.

Of the historical and artistic interest which to the student centers around these marvelous productions, it is impossible to give here even an outline. Representing as they do the high water mark of the artistic revival which took place in Persia with the advent of the Sefavian dynasty, all the history of the preceding centuries of turbulence and bloodshed would seem to lead up to them, and in the five hundred years of slow national decline which have intervened between their creation and to-day, the light of their beauty has not even now faded from the pathway of Persian art.





GOBELINS, RENAISSANCE

AND

FLEMISH TAPESTRIES





No. 229

*ROYAL Gobelins Tapestry*

NEPTUNE AND AMYMONÉ

ROYAL GOBELINS TAPESTRY  
EIGHTEENTH CENTURY  
NEPTUNE AND AMYMONE

IN the center of the composition stands a white-haired and bearded male figure, distinguished by his trident as Neptune. The ruddy brown flesh is nude, except for a yellowish cream drapery, brown in the shadows, that droops from the left shoulder to the feet. The god has his left hand upon the shoulder of the nymph, Amymone, whom he went a-wooing. She is garbed in a soft white robe that leaves the left breast exposed. It is girdled with a blue belt and partly covered with a leopard-skin, draped under the right arm and fastened on the left shoulder. It is being pulled across her body by a Cupid, as if to shield her person from a satyr, whom the nymph with outstretched arms has repulsed. He lurks on the right in a grove of trees, whose foliage spreads in masses of warm yellow, cool green, gray, and blue against the gray of the sky. The nymph's spear has fallen beside a reed-crowned Nereid, whose nude body reclines upon the ground, covered only with the corner of a creamy mantle. She leans against a fountain from which water pours, in memory of the fountain in Argolis that was called "Amymone." On the left of the composition a Triton grasps the crimson reins of two white sea-horses, holding them back, while two other Tritons steady the shell chariot on which Neptune stands close up to the edge of the shore.

This panel was one of a series known as "Les Amours des Dieux," woven without borders after designs by various artists, the present example being by Carle Van Loo. It shows the characteristic crinkly texture, due to the fine silken woof and wool warp, used at this period. French records give the original size of this piece as nine feet nine inches high and eight feet and three inches in width. But twelve inches have been added in recent years on one side, and at another time about eight inches to the height.

Signed and dated near the lower right corner, "Carle van Loo, 1757."

Formerly in the collection of the Princesse de Sagan.

*Height, 10 feet 4 inches; width, 9 feet 1 inch.*









No. 230

*SUPERB GOBELINS TAPESTRY*

VULCAN AND VENUS

## THREE SUPERB GOBELINS TAPESTRIES

THE following three pieces, formerly in the collection of the Princesse de Sagan, were part of the series, "Les Amours Des Dieux"; woven at the Gobelins ateliers during the latter half of the eighteenth century. They all have the characteristic crinkly texture, due to the fine silken woof and the woolen warp used at this period. They are fully described in M. Maurice Fenailles' "État General de Tapisseries de la Manufacture des Gobelins," pages 1600 to 1900.

*No. 230*

### VULCAN AND VENUS

THIS piece, signed "Audran," closely follows the design of the picture in the Louvre by Boucher, which was exhibited at the Salon of 1757 and acquired by Louis XV to be reproduced in tapestry at the Gobelins. The subject is Vulcan exhibiting to Venus the weapons that he has forged for Æneas. The blacksmith god is shown on the right of the foreground, leaning on a heap of implements that include an anvil and vice. A red cloth is fastened around his bushy brown hair, and a drapery of the same hue covers his lap. He is holding out a sword in its scabbard toward Venus, who reclines on a cloud at the left. Her nude form is partly veiled with a drapery of pink silk, which covers her left thigh and floats in graceful volume behind her back. Over it hover two doves and two baby forms. The goddess rests her left arm upon Cupid, who, crowned with roses and daisies leans upon her thigh testing with his finger the sharpness of his arrow. Lower down on the left a baby Love is lying on his stomach playing with a dove, while at the foot of the composition on the left, another is festooning a wreath of flowers. Higher up on the right a nude female form, possibly that of Juno, reclines with her back to us, in company with a nymph whose head and shoulders only are visible. Over the head of Vulcan two Loves suspend a helmet with blue plumes, while upon the ground near his feet is a pink-plumed helmet and a quiver of arrows.

The original size as given by the French records was nine feet nine inches in height and eight feet three inches wide, but at a subsequent date eight inches have been added to the height.

Signed at the lower right,—“Audran.”

*Height, 10 feet 5 inches; width, 8 feet 3 inches.*









No. 231

*SUPERB GOBELINS TAPESTRY*

THE RAPE OF EUROPA

No. 231

## SUPERB GOBELINS TAPESTRY

### THE RAPE OF EUROPA

THIS composition is from the design of M. Pierre, a contemporary of Boucher, its subject representing the Rape of Europa. In the lower part of a lovely gray sky, dappled with creamy clouds, Jove's eagle is poised with outstretched wings upon a crimson thunderbolt. In the center of the foreground appears a milk-white bull, whose horns and neck are being decked with a wreath of flowers by a girl in a golden yellow robe over a skirt striped with rose and silvery olive. As she kneels, she turns to help herself to some flowers that are held in a shell by a Triton whose brown-skinned body is emerging from reedy water. The head and neck of a water nymph, crowned like himself with reeds, appears behind him. Europa, seated on the bull, is dressed in a close-clinging robe of cream, pink in the shadows. A rich mantle of rose and gold damask is being held behind her back by a nymph, whose costume consists of a slaty-blue dress with full yellow sleeves. In the left corner another girl kneels, presenting a garland of roses. Her back which is toward the spectator is bare, the chemise being drawn down to the waist, from which flows a skirt of rose and gold stripes. A Cupid is crouching in the shadow beneath Europa's feet.

The original size was similar to that of the foregoing, but nine inches has been added at the top.

*Height, 10 feet 6 inches; width, 8 feet 3 inches.*









No. 232

*SUPERB GOBELINS TAPESTRY*

PLUTO AND PROSERPINE

No. 232

## SUPERB GOBELINS TAPESTRY

### PLUTO AND PROSERPINE

THIS piece is from the design of J. M. Vien, a contemporary of Boucher. Its subject represents the Rape of Proserpine by Pluto in the sacred grove of Demeter. A beautiful mass of amber, cream gray and cool blue foliage forms a background to the group of the three nymphs and the statue of the goddess. The latter is of white marble, mounted on a bronze-colored pedestal which bears the inscription in Greek capitals, "To Demeter, the all-nourishing." The figure holds a pruning hook in her right hand and a sheaf of wheat under the left arm. A crown of roses is being offered to the goddess by Persephone. She is dressed in a dove-gray tunic over an under-robe of rose with short puffed sleeves, while a yellow drapery floats from her waist to the ground. She turns to take a wreath of leaves and violet flowers, presented by a girl who sits near a basket of roses. Her costume consists of a silvery blue drapery over a white robe. In the rear of these two kneels another girl whose hand is outstretched to check the furious advance of Pluto, who, brandishing a fork, stands in his chariot driving two horses at a gallop. He has bushy grayish brown hair and beard, and is nude to the waist, whence falls a dusky crimson drapery that floats behind him. Hovering above his head are two baby forms, one holding two torches, the other directing an arrow. The original size has been increased by the addition of nine inches at the top and four inches at the side.

*Height, 10 feet 6 inches; width, 8 feet 7 inches.*









No. 233

*BRUSSELS CLOTH-OF-GOLD TAPESTRY*

BRUSSELS CLOTH OF GOLD TAPESTRY  
SEVENTEENTH CENTURY

THE gold portions which abound in this superb piece are an integral part of the weave, and in most cases are raised and embossed. The subject of the central panel, which is elaborated in the border, seems to typify the mingled restraint and extravagance of Imperial power. On the right of the composition appears a throne, with a concave back surmounted by a shell. It is occupied by a laurel-crowned general, who is clad in an old rose cuirass, embellished with gold arabesques, and a blue drapery sown with gold stars. He bends forward with outstretched hands grasping a crown, as if he had just received it from the hands of the general, who kneels at the foot of the throne. This man is accoutred in a blue and gold cuirass, over which hangs an old rose and gold mantle. On the extreme left of the scene stands a soldier in rose-colored trunks, yellow-green tunic, old rose cuirass and blue drapery, holding on his shoulder a very long sword, handsomely damascened. As a pendant to him on the right of the throne, stand two men crowned with laurel. The foremost, whose back is toward the spectator, draped in a mantle of green striped with gold, supports a large shield upright on the ground. Two lictors stand in the rear of the group beside the throne.

The ceremony is taking place in a loggia supported on the right by a pilaster that bears the inscription, "S. P. Q. R." (Senatus Populus que Romanus), and at the back by three columns of Nubian marble, with Corinthian capitals. The intervals between them show two separate scenes in the distance. On the left appears a temple raised upon a stylobate, from the platform of which a man is exhorting a group of spearmen. Meanwhile, in the foreground, a man is drawing his sword, as he advances toward another man, who shows signs of eagerness. On the other hand, the scene on the right displays a tower with ruined top beside a dismantled temple, while a portion of the ruined Coliseum appears in the rear. From a doorway at the foot of the tower a man is hastening, as if in pursuit of a man in blue, who, flourishing a stick, is hurrying after a companion similarly clad, who is driving six cows. Can the suggestion be the contrast between the glory of Repub-









lican Rome, when every man was firstly for the State, and the desolation of the Eternal City, whose Forum has become a feeding ground for cattle and a place of robbery?

The borders are exceptionally superb, the ground being of gold, while gold is also interwoven with the various colors. Along the top are disposed three nude boys, kneeling as they support festoons of fruit and leaves. Down each of the side borders is a series of three handsome niches, containing figures. Beginning at the top on the left, we see a youth holding a peacock on his left wrist and extending his right arm from which a salmon and gold drapery float across his nude figure. He is stepping onto a slab on which two frogs appear, while inscribed below is the word "SURRECTIO." He seems to typify the perennial youth of the world in contrast to the figure below, which is designated "SENECTUS." It is seen in profile, leaning on a stick the worn face surmounted by an ashy purple veil, and the thin body clad in a blue tunic over a skirt of golden pink. The third figure on this side represents "TEMPUS"; a gray-bearded man with wings, whose nude body is draped with creamy gold. He carries in the left hand a sickle and in the other a snake, coiled in a circle.

In the border on the right, beginning at the top, appears the legend "LUXUS" (Luxury). It is typified by a youth in a blue cuirass, with a swirl of old rose drapery floating from his outstretched arms. In each hand he holds a handsomely wrought goblet. The figure below is that of a woman clad in a gold blue gown with a buff veil over her head. She stoops as she holds a cylindrical object with a bar across the center and a shorter one at right angles to it. It seems to be as unintelligible as the inscription, "CARISTIA." In the lowest niche, over the word "RAPTUS," "Rape," a soldier is seen carrying a girl, who clasps her hands in anguish.

The lower border at the right and left shows a group of two nude youths supporting an hourglass, the space between being divided by four caryatides, alternately male and female, the outer ones holding two cornucopias, the inner apples. In the three panels thus formed are single figures. The center one represents a warrior, brandishing a sword as he stands astride a heap of arms. In the right-hand panel a woman is resting her two hands on the handle of the windlass of a loom. The legend is "OBEDIENTIA." The pendant to this again appears to be a female figure, but she is holding a sword, while the word "TIRANNIS" (sic) shows beside her head. She possibly typifies resistance to tyrants, when they rave as the one in the center is doing, while the other woman suggests obedience to them, when they are patrons of the arts of peace.

Signed at the lower left edge of the border with the Brussels mark, and near the lower right with the monogram of the weaver (M).

*Height, 13 feet 10 inches; length, 15 feet 6 inches.*

No. 234

FLEMISH TAPESTRY  
SEVENTEENTH CENTURY

MERCURY ENTRUSTING THE INFANT  
BACCHUS TO THE NYMPHS OF NISÆA

THIS piece is a companion to the succeeding one, though the latter is five inches narrower. The top of the composition is filled with a magnificent profusion of foliage in tones of cool green and buff. On the right of the winding trunk from which they grow stands a monumental fountain, surmounted by three jets of water, the middle one issuing from a group of two babies. In the lower part the water gushes from the mouths of a lion and two dolphins. In the center of the foreground Mercury bends forward, as he hands the vine-crowned infant to a nymph who leans forward with outstretched arms to receive it. The messenger of Jove is arrayed in winged cap and cothurni and a yellow tunic, almost hidden by a floating mantle of deep crimson. The nymph wears a plum-brown drapery. To the left of her, seated on the ground, is another who also extends her hands. She has a wreath of vine leaves on her head and is garbed in an amber-yellow mantle over a robe of crimson and silvery brown. Behind her stands a pedestal upon which another nymph rests her right hand as she bends forward to look at the child. Her costume consists of a deep sapphire-blue tunic draped with pale buff. Over on the right of the foreground a girl attendant is approaching with a basket of grapes on her head and some pomegranates, held in the lap of her crimson robe. The border consists of a repeat of flat acanthus leaves and scroll-work, cream and buff on a snuff-colored ground.

*Height, 9 feet 2 inches; width, 6 feet 9 inches.*









No. 235

*FLEMISH TAPESTRY*

ALEXANDER AND ROXANA

No. 235

FLEMISH TAPESTRY  
SEVENTEENTH CENTURY

ALEXANDER AND ROXANA

THIS is a companion piece to the foregoing, though it is five inches narrower. Like the other its top is luxuriantly massed with foliage; deep blue-green oak, backed by the gray-blue and buff of ash. Their trunks grow on the left, and at the foot of one is a bush of white roses, in front of which some large crinkled leaves overspread the ground. In the center of the foreground a warrior stands with his back to us, a crimson mantle falling over his crimson and gold-embroidered cuirass. While he holds a spear in his left hand he extends the right to a lady, at the same time turning toward her his head, which is surmounted with a crimson-plumed gold helmet. The lady's figure faces three-quarters to the front, wrapped in a beautiful cream and gold drapery which shows the sleeve of the under robe, striped with drab and crimson and caught together with a crimson band. She points across her body with her left hand toward a pleasure-house in the rear of a garden that is laid out with intersecting paths and formal beds of flowers. The building has a central part with an arched entrance, flanked by lower wings, and on each side springs a fountain. The vista is backed by a choice screen of pale yellow and creamy gray and green foliage, while the garden is bordered on the right by a row of bushy yellow and gray and blue trees.

*Height, 9 feet 2 inches; width, 6 feet 4 inches.*









No. 237

*BRUSSELS TAPESTRY—TENIERS' DESIGN*

WINTER LANDSCAPE

## SERIES OF SIX BRUSSELS TAPESTRIES TENIERS DESIGNS

### SEVENTEENTH CENTURY

ONLY one of this series bears the Brussels mark and the name of the Master Weaver, "P. V. D. Borcht." But they are similar to one another in their color schemes and in the character of their designs, which are based upon the animated peasant scenes of David Teniers the younger. The latter presents a somewhat dull background of drab-colored architecture and slaty blue sky, but the groups in the foreground are bright with flashing masses of the primary colors, rose and blue and yellow. The borders in every case consist of a conventional leaf-scroll, gold, cream and drab on a cinnamon-brown ground, shaded in parts with dark red.

*No. 237*

### WINTER LANDSCAPE

IN the foreground a man is directing with a stick the advance of two hogs, which he holds by ropes attached to their hind legs. Farther back a man with a faggot of sticks on his shoulder walks toward two trees, the bare branches of which are rimmed with snow. They overhang a fence beside which stand three men in conversation, while a fourth leans on a rail, watching a party of skaters. The sheet of ice is bounded by a wharf, on the left extremity of which is a windmill, while to the right appear two gabled cottages with smoking chimneys, and nearer to the front a substantial house with pitched roof and steps leading down from the front door. In the distance on the left the ice is bounded by a water-gate flanked with two bastion turrets. Hills appear beyond.

Signed on the lower border with the Brussels mark and on the right with the Weaver's name, "P. V. D. Borcht."

*Height, 10 feet 1 inch; width, 4 feet 6 inches.*









No. 238

*BRUSSELS TAPESTRY—TENIERS' DESIGN*  
MERRYMAKING IN AN INN YARD

No. 238

BRUSSELS TENIERS TAPESTRY

MERRYMAKING IN AN INN YARD

THE inn appears on the left of the composition, rising to the top where a bit of thatched roof is visible. The windows on the ground floor are glazed with little panes, but those in the story above have only wooden shutters. Stretching across the back of the scene is a high wooden fence, interrupted near the house by a gateway, surmounted by a little pitched roof. In the opening stands the good-woman of the house, looking for further customers and preparing to speed three guests who are about to leave. Nearer to the front on the left a party of men and women is gathered about a table. Back to us sits a couple, the man with his arms round the woman's shoulder. Beside them a woman leans her arms on the end of the table, looking across to a man who grasps a pewter mug. Next to him is a woman to whom a man is offering a drink. On the ground in front of the table sit two children playing with an apple, while on the left of the foreground a woman bends down and takes the arm of a man who is seated on a barrel beside a cleaver and block. About the center of the yard a man is standing on a barrel, turning the handle of a hurdy-gurdy, to the music of which two couple are dancing. A chestnut tree spreads a fine mass of foliage above the fence, and the sky beyond is clearer than in the other subjects of this series.

*Height, 9 feet 10 inches; width, 12 feet 10 inches.*









No. 239

*BRUSSELS TAPESTRY—TENIERS' DESIGN*

A BRIDAL PARTY

No. 239

## BRUSSELS TENIERS TAPESTRY

### A BRIDAL PARTY

THIS piece is a companion to the following one. An inn constructed of beams and plaster occupies the back of the scene, a shed resting against its gabled end, while a substantial square house with a slate roof appears in the rear. From the inn to a withered tree trunk on the right hangs a dull blue curtain, in the center of which is suspended a garland of flowers. It drops above the heads of the bride and bridegroom who, with their friends, are seated at a table in front. The youth, with his arm around the girl's shoulder, lifts a glass to pledge her happiness. A half-eaten ham lies on the table. On the nearer side of the latter, with his arm about a woman, urging her to drink to the toast, sits a man with his back to the spectator. On a bench at the extreme right of the foreground another man lifts up a glass as he holds a woman round the waist. Another group of figures appears on the extreme left.

*Height, 9 feet 8 inches; width, 5 feet 2 inches.*









No. 240

*BRUSSELS TAPESTRY—TENIERS' DESIGN*

WINTER CHEER

*No. 240*

BRUSSELS TENIERS TAPESTRY

WINTER CHEER

THIS piece is a companion to the foregoing one. On the left appears a sort of barn, open front and rear, with a view beyond it of a snow-covered knoll, surmounted by a row of tree trunks. Over the thatched roof of the barn rises a substantial square house with pitched roof, white with snow and frost, against a dull blue sky. Inside the barn a fire has been kindled on the ground and a group of people gathered round it. In the center sits a woman nursing her baby, while behind her an old man leans on her shoulder in conversation. Among the other members of the group is a man in a red shirt standing with his hands behind his back warming himself, and an old fellow who sits on a barrel holding a pipe. On the left of the foreground beside a broken tree-stem, the spiky boughs of which are sprinkled with a few oak leaves, stand a pile of kindling wood, a half barrel, and an ewer on a trestle.

*Height, 9 feet 8 inches; width, 5 feet 2 inches.*









No. 241

*BRUSSELS TAPESTRY—TENIERS' DESIGN*

LANDSCAPE WITH FIGURES

*No. 241*

BRUSSELS TENIERS TAPESTRY

LANDSCAPE WITH FIGURES

THIS piece appears to have been originally a part of the succeeding one. In the foreground are a suggestion of water and some reeds which correspond with the reeds in the foreground of the other part. A little way back in the receding meadow an old man in pale yellow coat and red breeches sits at a trestle table on which rests a tankard of beer that he holds. On the back of the chair another man rests his hand as he waves a rose-colored cap toward the right, as if hailing some one. Farther back the meadow terminates in a stretch of water, on the edge of which stand four trees. While one leans out of the composition, the others spread their united mass of foliage against the ashy gray and slaty blue sky. Back of them, across the water, is a quay, on the extremity of which stands a substantial house with gabled roof, behind which two other buildings appear. In the distance, to the right, the sail of a boat shows against a hill.

*Height, 9 feet 8 inches; width, 2 feet 7 inches.*









*No. 242*

## BRUSSELS TENIERS TAPESTRY

### AN OPEN-AIR CAROUSE

THE sky in this panel corresponds to that of the preceding one. On the right of the composition appear two posts and the upper structure of a vine-covered arbor. A few tendrils and leaves of the vine reappear in the preceding panel. Under the arbor is a table, around which are disposed eight figures, men and women. Conspicuous in front on the left is a man in a rose-colored vest and dull yellow breeches, who sits with his back to one of the posts, turning half round to the front. To the right appears the back of a man in a blue coat. On the farther side of the table a man, similarly dressed in blue, stands with his arms upraised, gesticulating. A broken bottle lies on the right of the foreground, and on the left are some reeds, which correspond to those in the foregoing panel.

*Height, 9 feet 8 inches; width, 2 feet 7 inches.*





STATUARY AND BRONZES





*No. 243*

GOTHIC RENAISSANCE MARBLE SCULPTURE

MOTHER SUPERIOR

Height, 32 inches. Width, 23 inches. Depth, 20 inches.

THE treatment is realistic; wrinkles being deeply marked in the forehead and at the top of the nose between the eyes, while a mole appears on the right cheek and another at the right corner of the mouth. The hair is covered with a smooth veil, the ends of which are connected to the gown at the seams upon the shoulders. A collar with a scalloped edge lies upon the simple gown, which is buttoned up the front. While the right hand is spread upon the breast, the left, held down below the waist, grasps a "Book of Hours." The creamy texture of the marble shows in places beneath a beautiful old stain. The back is hollowed out and left in the rough. With Pedestal of Alps, Green Marble.

Inscribed on the lower right, "HELISABETTA BLANCHINIA VIZANIA (CICIC-LXXXIX)".

Signed at the lower left, "Lazae Cassar."

*Height, 29 inches. Width, 19 inches.*

No. 244

## ANCIENT MARBLE GROUP

"BACCHUS"

### UNKNOWN ARTIST

Height, 3 feet 2½ inches. Length, 5 feet 9 inches. Base: Height, 2 feet. Length, 6 feet 10½ inches.

AN ancient figure in marble of a reclining Bacchus. On his head is a wreath, in his right hand a cup, and in his left a small basket of grapes, while at his shoulder is a small panther resting its right paw upon his arm.

In a book published at Leipzig in 1881, called "Antike Bildewerke in Rom," by Friedrich Metz, this statute is described on page 94, number 360, as follows: "Dionysos (Bacchus) lies comfortably stretched at the left. A broad cloth is pulled from the left shoulder across the back, falling across his knees, leaving the head bare. He supports himself on his left elbow. The hand holds a cornucopia, somewhat small, but well filled with fruits and flowers. A female panther puts her right forepaw on the cornucopia. In the neck, on which the elbow rests, is bored a small hole. A frog is looking out of this hole, in which you will notice the remains of a pipe from which water had squirted. The other arm of Dionysos is extended toward the right knee and holds an antique *patera*. The head seems to be antique (parallel with the neck), and the hair is curled (like a female's), and gathered at the back of the head in a *krobylos*. The pupils of the eyes are very prominent."

Note at bottom of article: "There is no doubt that the patched-up neck of the panther is modern. The cornucopia is, with the exception of a few leaves, antique." Has massive Veræ antique marble base.

This piece of sculpture was purchased by Mr. Yerkes in Rome.









## JEAN LÉON GÉRÔME

PAINTER AND SCULPTOR

*French School*

BORN in Vesoul, May 11, 1824. Died in Paris, 1904. Pupil of Paul Delaroche and Charles Gabriel Gleyre. Medals: Third class, 1847; second class, 1848 and 1855; of Honor, 1867, 1874, 1878. For Sculpture, 1878; Legion of Honor, 1855; Officer, 1867; Commander, 1878; Member of Institute, 1865; Professor in École des Beaux Arts, 1863.

No. 245

CARRARA MARBLE GROUP

"PYGMALION AND GALATEA"

By JEAN LÉON GÉRÔME

Group: Height, 6 feet 6 inches. Pedestal: Height, 2 feet 1 inch.

IN one of Ovid's volumes the story of Pygmalion and Galatea is beautifully told. The former is represented as a sculptor, who, "shocked at the vices of the females of that time, ingeniously carved a statue with wondrous skill, and gave it a beauty with which no woman can be born, and then conceived a passion for his own workmanship." At one time, as the story goes, he employed soft expressions; at another, he brought her presents agreeable to maidens—such as shells and smooth pebbles, like birds and flowers of a thousand tints, and lilies and painted balls—"and tears of the Heliades that have fallen from the trees." Next, in the narrative, comes the festival of Venus, which was much celebrated throughout Cyprus, wherein Pygmalion was made to stand before the altar and timorously say: "If ye gods can grant all things, let my wife be, I pray, like to the statue." The golden Venus, as the story proceeds, was present at the festival, and, understanding what the prayer meant, caused a flame to be thrice kindled upon the altar as an omen of the favor of divinity. Pygmalion returned to his home soon after, repaired to the image of his maiden, and kissed it, and it seemed to grow warm. The statue was then pressed, and was found soft, and to yield to the touch. He was amazed, and very naturally rejoiced, though with apprehension and fear that he had been deceived. Again and again he touched the body, and a thrill of pleasure coursed through his veins; indeed, the hero gave thanks to Venus, and as he did so, "the maiden raised her timorous eyes toward the light of day, and at once saw her lover and the heavens."

So much for this mythological tale, which has been dramatized by Rousseau, the French author, and is familiar to the literary and art world.

This group was exhibited in the Salon of 1892, in Paris, and was then brought to the residence of the present owner, where it has ever since remained. Has a colored marble pedestal.









## ORAZIO ANDREONI

### *Italian School*

ORAZIO ANDREONI belongs to that group of Italian sculptors who have constituted what is known as the modern Roman School. His work includes portraiture and imaginative subjects, the latter characterized by a blending of the classical and naturalistic styles and by considerable dramatic spirit. He is well represented both in England and in the United States. Other examples of his art in this country, besides the one in this collection, are a bust of Colonel Franklin Fairbanks and a marble statue of "Ruth," both of which, in 1890, were in the possession of Mrs. Frank H. Brooks.

*No. 246*

LARGE MARBLE GROUP

"PEREAT"

By ORAZIO ANDREONI

Height, 78 inches; base, 27 x 27 inches.

Pedestal in two steps: Height, 34 inches; width, 30 inches; depth, 50 inches.

ON the lower step of the pedestal, which is of gray stone, lie a bronze sword and helmet of a gladiator. The two marble figures that crown the pedestal are represented as spectators of a gladiatorial combat. The elder, one foot stepping down from the base on which she stands, leans forward, with arm extended and the thumb of her fist down, while the expression on her face shows that she has no pity for the conquered. "Let him perish." Meanwhile her companion, a younger girl, stands with folded arms, gazing with a look in which fascination and horror are united.

Signed and dated, "O. Andreoni, Rome, 1892."









## JEAN ANTOINE HOUDON

### *French School*

HOUDON, the most noted French sculptor of the Eighteenth Century and the Revolutionary Period, was born at Versailles in 1740. His teachers were Pigalle and Michel Slodtz. The former was distinguished for the sense of life that he imparted to the ideal beauty of his figures, while under the influence of Slodtz the pupil executed the "Statue of St Bruno" which adorns the vestibule of Santa Maria degli Angeli, in Rome. This was produced by Houdon during the seven years that he spent in that city as a holder of the Prix de Rome, which he had gained in his twentieth year. In the Salon of 1771 he was represented by a "Statue of Morpheus," while other imaginative subjects that followed were the bronze "Diana" of the Louvre, a replica of the former now in the Yerkes collection; "Summer" and "La Frilleuse," "The Shivering Girl" in the Montpellier Museum. But the expression of life which was shown in these works was carried to its completeness in what became his most characteristic art, namely, the extraordinarily naturalistic portraits of famous men. Filled with the ardor of the Revolution, his aim grew to be the representation of "the true form and image of the men who have brought honor and glory to their country." His constant instruction to his pupils was, "Copiez, copiez toujours, et surtout copiez juste." Hence resulted his portrait statue of Voltaire, in the Théâtre Français, and those of Buffon, Mirabeau, Napoleon, and the Empress Josephine and others. His friendship with Benjamin Franklin, whose portrait he made, led to his visiting the United States, where he made the portrait statue of Washington, now in the State House at Richmond. Houdon was a member of the French Institute, and one of the first Chevaliers of the Legion of Honor upon its creation by Napoleon during his consulate. He died in Paris in 1828.

No. 247

LIFE SIZE BRONZE FIGURE

"DIANA"

By JEAN ANTOINE HOUDON

Height with Pedestal, 9 feet 6 inches.

THIS is a graceful nude figure supported on the left foot, with the right extending behind as though in the act of running. In her left hand she carries a bow and in her right an arrow. This figure is inscribed on the base: "Houdon F 1782 pour Jn Girardot de Marigny."

Bought through an agent from Sir John Scott, who inherited all the French property from Sir Richard Wallace, including the contents of Bagatelle, where this statue formerly stood. There are but two of these bronze statues existing which are by Houdon, one being in the Louvre, mentioned in notice on J. A. Houdon, published 1856, page 179. Notice in "Dictionnaire Général des Artistes de l'École Française," published 1882, page 778, in which this statue is by mistake placed in the Louvre. The statue in the Louvre has not Marigny's name upon it, while this one has. In "French Architects and Sculptors of the XVIII. Century," by Lady Dilke, published 1900, on page 132 is the following: "In the bronze repetitions of the figure this support is needless, and that in the Louvre, which bears the date 1790, as well as the earlier one, dated 1782, is poised on the left foot, the bow inclined downward from the left hand, whilst the arrow in the right indicates the point to which the eyes of the goddess are directed. The earlier of these two bronzes was purchased by Lord Hertford in 1870, and is now at Hertford House. It is the work to which Houdon refers in his letter of August 12, 1782, to the Director-General. He then invites him to visit 'une Diana de sa composition qui il vient de couler en bronze.' It bore an inscription, stating it was executed for M. Girardot de Marigny." It would therefore appear that the statue here mentioned was the first of the two made in bronze. The second was made in the latter part of 1783 or 1784. Lady Dilke says it remained in the sculptor's hands, and did not leave his studio until after his death, when it went directly to the Louvre.









## FREDERICK MACMONNIES

### *American School*

FREDERICK MACMONNIES was born in Brooklyn in 1863. At the age of seventeen he was received as an apprentice-pupil into the studio of Augustus Saint-Gaudens, meanwhile attending the life classes at the National Academy and the Art Students' League. In 1884 he went to Europe, and after a brief stay in Paris moved to Munich, where for some months he studied painting. Then he was recalled home to assist Saint-Gaudens. A year later he returned to Paris and entered the École des Beaux Arts under Falguière, twice winning the Prix d'Atelier, which ranks next to the Prix de Rome, and is the highest prize open to foreigners. Taking a studio of his own, he executed his first statue, a "Diana," which gained Honorable Mention at the Exposition Universale of 1889. A commission followed for three angels in bronze for the Church of St. Paul in New York, succeeded in 1889 and 1890 by commissions for the Hale and Stranachan statues. The last was awarded a Second Medal at the Salon of 1891. After executing two small fountain designs, "Pan of Rohallion" and "Faun and Heron," he accomplished the main fountain of "Columbia" at the Chicago Exposition. Subsequently he modeled the pediments for the Bowery Savings Bank and spandrels for the Washington Arch in New York; later, groups and a quadriga for the arch in Brooklyn, and groups for the Indiana State Soldiers' and Sailors' Memorial at Indianapolis. Among his notable single statues may be numbered the "Sir Harry Vane" of the Boston Public Library, the "Shakespeare" of the Congressional Library, the "Fame" at West Point, and the "Bacchante" of the Metropolitan Museum and the Yerkes Collection. Meanwhile, these pieces form but a part of his accomplishments, which have included a variety of statuettes, medallions, busts and low-relief portraits. In recent years Macmonnies has turned from sculpture to painting.

*No. 248*

BRONZE STATUE

"BACCHANTE"

BY FREDERICK MACMONNIES

Height, 7 feet. Pedestal: Height, 2 feet 6½ inches.

THE Bacchante represents a nude figure of a girl standing on the toes of her right foot, which rests upon the pedestal. The left foot is drawn up, the heel being about on a level with the right knee. She is in the act of dancing. On her left arm rests a young child, and she grasps it around the breast with her left hand. The child is anxiously looking with open mouth at a bunch of grapes which the Bacchante displays temptingly to the child's gaze by holding it up at arm's length. A smile is on the features of the Bacchante. This is one of two figures modeled by the artist, one of which was presented to the Boston Public Library, only to be refused by the Board of Trustees. Either that one or the second one was presented to the Metropolitan Museum in New York. By many persons it is considered the most artistic piece of bronze produced in the nineteenth century.

It is signed: "F. Macmonnies, 1893."









## MAURICE ÉTIENNE FALCONET

### *French School*

BORN at Paris in 1716; died in the same city in 1791. Was a pupil of Lemoine. Was received as associate to the Academy August 29, 1744, and as academician thereto August 31, 1754, on a "Milon de Crotone," now in the Louvre Museum. He became assistant professor July 5, 1755, professor March 7, 1761, and sub-rector April 26, 1783. With very few interruptions he exhibited in the Paris Salon from 1745 to 1765. And in 1766 was called to St. Petersburg by the Empress Catherine II. of Russia in order to execute a colossal statue of Peter the Great. He was not, however, worthily rewarded, and this caused him to leave Russia and return to France in 1778.

*No. 249*

CARRARA MARBLE STATUE

A BACCHANTE

BY MAURICE ÉTIENNE FALCONET

Height, 63 inches; width of base, 15 inches by 16 inches.

THE life-size figure of the nymph is draped from the waist, while her nude torso is partly covered by the skin of a goat, the creature's head hanging under her left arm. This is raised above the left shoulder, as the hand suspends a bunch of grapes. The other hand is held beneath it, the fingers and palm curved, as if to form a cup. The head, crowned with vine leaves and grapes, is inclined over the right shoulder. An inscription on the tablet at the back of the base reads as follows: "Bacchante Provenant de la Propriété de Madame Elisabeth Sœur du Roi Louis XVI. à Versailles."

Pedestal of Carrara Marble with sculptured garlands and flutings. Height, 32 inches; diameter, 26 inches.







## AUGUSTE RODIN

### *French School*

AUGUSTE RODIN was born in Paris in 1846. His earliest recorded work is a head, "The Man With the Broken Nose," executed in 1864. During five years, ending in 1870, he worked in the studio of Carrier-Belleuse, and from 1872 for another five years was one of the sculptors engaged on the Frieze for the Bourse of Brussels. In 1877 he exhibited at the Salon a plaster reproduction of "The Age of Bronze." Its naturalism drew down upon it a storm of disfavor, confused with the absurd charge that it had been modeled directly from life. When the statue, cast in bronze, was re-exhibited at the Salon of 1880, it was bought by the State. During the next ten years Rodin's activity included the figures of Saint Jerome, John the Baptist, "L'Homme qui Marche," an equestrian statue of Général Lynch, busts of Legros, Dalou, and Victor Hugo, and Adam and Eve, and other figures for "The Gate of Hell"—a work that with constant addition and revision is still occupying the artist's imagination and time. The following decade was rich in productivity. Among the works of this period are "The Burghers of Calais," "The Monument to Victor Hugo," busts of Puvis de Chavannes and Henri Rochefort, "La Danaïde," now in the Luxembourg; the "Dream Group" and the "Group of Life"; ideal subjects, such as "Thought," "Hope," "The Muse of Meditation," "The Poet and the Contemplative Life," and numberless subjects expressive of the emotions; as, for example, the two groups in the Yerkes Collection. In 1898 the artist exhibited his statue of Balzac, which was rejected by the French Government. The work in a sense epitomized what has been the labor of Rodin's art life, namely, to interpret nature, but with an ever-increasing desire to utilize form, not as an end in itself, but as a means of expression. Despite the antagonism which such aims could not fail to arouse from Academic sources, Rodin has been the recipient of some of the highest honors in the gift of the State. Since 1889 he has been "Hors Concours" at the Exhibitions, and in 1903 was raised in the Legion of Honor to the rank of Commander. He maintains a large studio in the Rue de l'Université, and another adjoining his home on the hill at Meudon.



*No. 250*

CARRARA MARBLE GROUP

"CUPID AND PSYCHE"

By AUGUSTE RODIN

Height, 30 inches; length, 48 inches; width, 24 inches.

A LETTER from Rodin, dated July 23, 1894, states that this piece is unique, and that it shared with the "Orpheus and Eurydice" the distinction of being the first original work by him acquired in this country. From the rocky bank on which the two figures are lying a diagonal shaft projects upward at the left. Upon the extremity of this the left hand of Cupid is planted, so that the straight arm braces the body, which from the knees up is raised over the body of Psyche. But she has drawn hers up toward her lover's by her left arm, which encircles his back below the wings. Meanwhile her right arm is held across her bosom, the hand spread with the palm exposed. Upon her forehead, as she looks up, the god has laid his left temple, so that his face looks away from hers. But both faces are withdrawn from immediate view, the chief expression being secured by the disposition of the bodies and limbs, and the remarkable contrasts of tenseness and supple yield in the action of the muscles.

Mentioned in the "Study of Auguste Rodin" by Leon Maillard.

Signed at the back on the left, "A. Rodin."







No. 251

*CARRARA MARBLE GROUP*

ORPHEUS AND EURYDICE

*No. 251*

CARRARA MARBLE GROUP

ORPHEUS AND EURYDICE

By AUGUSTE RODIN

Height, 50 inches; width, 30 inches.

THIS group by the foremost living sculptor is, like the other group of "Cupid and Psyche," a unique piece. According to a letter from Rodin himself, dated July 23, 1894, they were the first original works by him that found their way to this country. He explains in the same letter that the present group should be placed against the light, that the rocky background, representing the Gate of Hell, may be engulfed in shadows. The figure of Orpheus has emerged into the light, but that of Eurydice is still in the penumbra. She is keeping close behind her husband, as he leads her out into the upper air; his left hand clutching his hair, which has fallen over his bowed head, that he may steady himself from looking back. Meanwhile her right arm hangs down behind her husband's right arm, her left hanging down beside his left side, as if she were gently pushing him forward and keeping his body from turning, at the same time guiding her own movements by his. For her eyes are closed, and in the marvelously sensitive modeling of the face are expressed the wan, pinched look of one who has been long in darkness and the poignant yearning of a soul hovering on the edge of hope and fear. A strange nervelessness characterizes the action of both of the figures, as if they were moving under the spell of Destiny.

Mentioned in the "Study of Auguste Rodin" by Leon Maillard.

Signed and dated on the foot of the rock on the right, "A. Rodin, 1893."

White Marble Pedestal: Height, 25 inches; diameter, 38 inches.







## ÉDOUARD HENRI LOMBARD

### *French School*

A NATIVE of Marseilles, where he was born about 1860, Henri Lombard studied in Paris under Cavelier. His progress was rapid. At the Salon of 1880 he gained a Second Medal, and three years later won the coveted Prix de Rome. In 1889, at the Universal Exposition, he received a Silver Medal, and in 1894 was elected a Chevalier of the Legion of Honor. The Gold Medal was awarded him at the Universal Exposition of 1900. On this occasion he was represented by a marble group of "Samson and Delilah," purchased by the French Government; by a bronze bas-relief, "Apollo, the Conqueror," and by a group in stone, "La Paix," which decorates the Grand Palais des Beaux-Arts. Among his most recent achievements is "Hommage à Antoine Watteau," commissioned by the State to adorn the Garden of the Carrousel at the Louvre. His work is distinguished by remarkable purity of design and poetic feeling.

*No. 252*

CARRARA MARBLE STATUE

"DIANA"

By ÉDOUARD HENRI LOMBARD

Height, 82 inches; triangular base, 31 by 31 inches.

THE figure, of purest white marble, is completely nude. The weight is carried evenly on both feet; the left being slightly advanced. The left hand is held on the left hip, two fingers doubled in, the other two and the thumb displayed. The torso is slightly drawn back, from the action of the right arm, which is carried above the head, its hand grasping a bow. The head is turned almost in profile toward the left shoulder. A quiver lies on the triangular base, which is mounted on lion's feet, wreathed with garlands and inscribed "VIRGO VENATRIX."

Signed, "Henri Lombard."







P. DEPINAY

*Italian School*

A TALENTED sculptor of the modern Italian School, whose work has been frequently seen in various European expositions.



*No. 253*

LARGE CARRARA MARBLE STATUE

PREPARING FOR THE BATH

By P. DEPINAY

Height, 82 inches; diameter at base, 20 inches.

THE figure stands with the weight upon the left foot, the contour of the right side forming a fine vertical line, as the arm is raised over the head in the final act of drawing off the robe. It is assisted by the left hand, which supports the drapery above the left shoulder. Inscribed on the back of the base, "Exécuté pour M. Ed. André. P. Depinay, Rome." Verte Antique Marble Pedestal: Height, 24 inches; diameter, 25 inches.







*No. 254*

ELABORATELY DECORATED ROMANESQUE  
COLUMN SHAFT

Total height, 12 feet 7 inches; base, 19 inches square.

AROUND the foot of the marble shaft is a running design of an infant Bacchus in a chariot drawn by leopards, preceded by a dancing child and another lying on its back, and again by a gamboling and a fallen leopard. Above this embellishment the shaft is entirely covered with a deeply incised flat network of vine tendrils, interspersed with leaves and grapes, among which sport and hide numerous figures of fauns, satyrs, birds and animals, represented with remarkable naturalness and playful charm. The capital, which appears to have belonged originally to another shaft, is decorated with acanthus leaves, above which are very interesting remains of nude figures. The base, of black marble, is carved in flat-relief, having on the obverse a design of two griffons supporting a tripod altar; on the reverse, a wolf suckling the infants Romulus and Remus, and on the sides a grotesque face and scroll-work.

## ANTIQUE GREEK MARBLE SARCOPHAGUS

Height, 34 inches; length, 90 inches; width, 32 inches.

THE subject displayed upon the front panel represents the nine Muses, Phœbus, Apollo and Athene, the figures standing in a row against the background of a draped curtain. Beginning on the left appears Polyhymnia, the Muse of Sacred Poetry, with her draperies drawn tightly round the figure and a scroll in her hand. Separated by a sundial in the background follows Terpsichore, the Muse of Song and Dance, holding two pipes. Next is seen Thalia, with a mask of Comedy in one hand and a pipe in the other. She is succeeded by the Muse of Tragedy, Melpomene, who bears a tragic mask, while her right hand supports the club of Hercules upon the head of a bull. Another tragic mask, lying on the ground, separates her from Euterpe, Muse of Lyric Poetry, who holds a lyre and a plectron. Next appears Apollo, in the costume of a Cithern player, originally playing a lyre, but the latter and both hands are broken. Beside him is a tripod altar, around which a snake is entwined. Facing it is a griffon, which stands below the figure of Athene. She is represented with a Greek helmet on her head, and her two hands clasping a spear, leaning toward the right as she rests her left foot on a block. A tragic mask hangs between her and the succeeding figure of Clio, Muse of History, who carries a scroll. Following her is Erato, Muse of Erotic Poetry, holding a lyre; Urania, of Astronomy, with globe and sword; and, finally, Calliope, the Muse of Epic Poetry. She bears a tablet which shows the point of a stylus, but the hand holding the latter has been broken. The ends of the sarcophagus are decorated in bas-relief with differing designs of a beaked vessel, propelled by one oarsman, while a warrior stands erect against the background of the sail.

Existing documents point to the belief that this piece originally belonged to Don Maffeo, Prince Colonna of Sciarra, and formed one of the items which in 1811 he divided between his son and his cousin, Don Francesco Barberini di Palestrina, Canova, the sculptor, acting as expert adviser. It is described in "Antike Bildwerke in Rom" by Frederick Matz and Duhn, Vol. II, page 409, as "No. 3272 Palazzo Sciarra." It is also mentioned in an "Inventory of the Palazzo Barberini," and by Winckelmann, Werke II, page 617, and in various other works.









RICH AND COSTLY  
FURNITURE AND EMBELLISHMENTS  
OF THE  
MANSION, 864 FIFTH AVE.





MAIN HALL, SHOWING FIREPLACE



ALVA HILL, SHOWING A MAP OF









## MAIN FLOOR

### ENTRANCE HALL

256—JAPANESE BRONZE UMBRELLA VASE

Cylindric form, with dragon's and graven cloud forms in low relief. Upper and lower rims uniformly finished with archaic borders.

*Height, 26 inches; diameter, 9½ inches.*

257—LARGE FRENCH BRONZE VASE

Amphora shape, with griffen handles and rudimentary Faun masks. The body on either side sustains armorial escutcheons in low relief. Eighteenth Century.

*Height, 35 inches; diameter, 18 inches.*

258—LONG RED GENOESE VELVET CUSHION

Sixteenth Century. Used on marble seat.

*Length, 10 feet 10 inches; width, 2 feet 9 inches.*

259—ITALIAN MARBLE BUST

Semi-heroic size. Roman Emperor (Nero). Head sculptured in white Carrara marble, with red African porphyry and verde antico marbles, in combination for drapery and armor representation. Italian Eighteenth Century.

*Height, 32 inches; width, 28 inches.*

260—ALPS GREEN MARBLE PEDESTAL

For the preceding bust.

*Height, 4 feet 6 inches; diameter, 10 inches; base, 18 inches square.*



262



264



262

## MAIN HALL

### 261—RENAISSANCE CASSONE

Seventeenth Century. Italian walnut; the richly carved front displays an escutcheon medallion supported by toros, or bodies of bulls which end in leafy scrolls. The lower section is finished with deeply carved gadroons which return at the sides; raised on four carved claw feet.

*Height, 2 feet 7 inches; length, 6 feet 3 inches.*

### 262—TWO RARE ALGERIAN PANACHÉE MARBLE VASES

Ovoid shape, attenuated at neck and with slight spreading base, marking exceptionally uniform. Have tall pink granite column pedestals. With white marble bases.

*Height of vases, 19 inches; diameter, 9 inches.*

*Height of pedestals, 7 feet 1 inch; diameter, 9½ inches; base, 14 inches square.*

### 263—TWO RED AFRICAN MARBLE VASES

Bulbous form, with covers; ormolu mountings and handles in Louis Fifteenth style; finely modelled and chased.

*Height, 27 inches.*

### 264—RED JASPER TAZZONE

Raised on slender base. Polished red jasper, with gray flecking. Nineteenth Century.

*Height, 12½ inches; diameter, 18 inches.*

### 265—TWO BRONZE APPLIQUES

Roman design, with six electric lights, surmounted by small figure and dolphin, finished in verdigris green patina; oblong back plates.

*Height, 31 inches × 6 inches.*



*MAIN HALL AND CONSERVATORY*





## MAIN TEXT

### STONE

... in escutcheon  
... The  
... the sides;

... 1800

### MAISON MARTIN MARGIELA

... marking exception-  
... tall pink granite column ... white marble bases.

... 1800

... 1800

### MARBLE VASES

... Louis Fifteenth style;

Height, 27 inches.

... 1800

... 1800

diameter, 18 inches.

... 1800

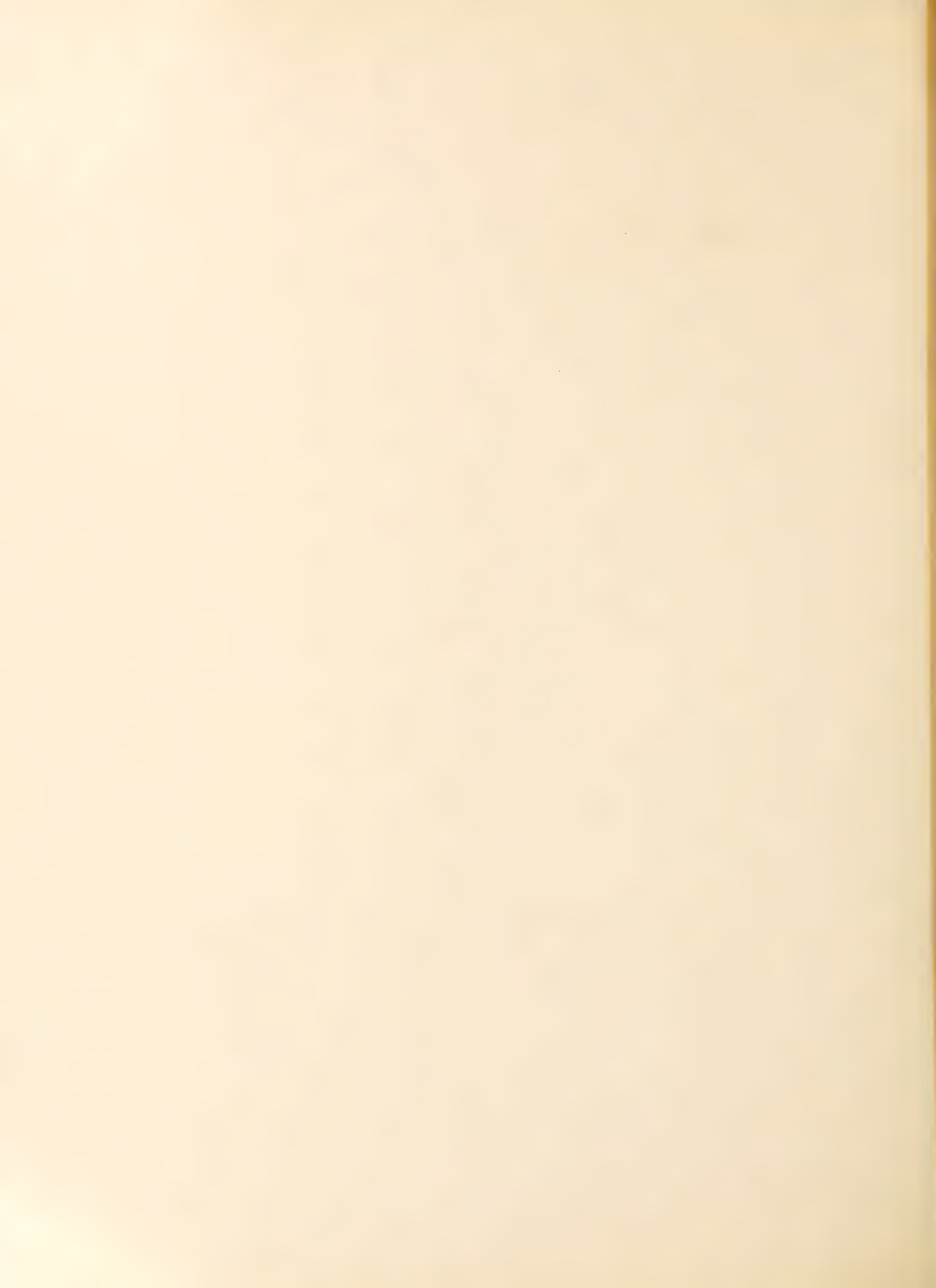
... and dolphin,

green patina; ... 1800

... 1800









- 266—ANTIQUE ITALIAN MARBLE BUST  
Semi-heroic size. Roman Emperor Septimis Severus; head sculptured in white Carrara marble with combination red African, porphyry and dark green marbles; for drapery, coat of mail and base. Has verte antique marble pedestal of rectangular shape, with fluting, tapering downward and black Nubian marble band and base. The above-described bust and the three following are from the collection of Lord Carlyle, London.

*Height of bust, 36 inches; width, 30 inches.  
Height of pedestal, 54 inches; top, 11 inches square.*

- 267—ANTIQUE ITALIAN MARBLE BUST  
Pendant to preceding. Roman Emperor Lucius Verus. Mounted on a verte antique marble pedestal to match the above described.

*Height of bust, 35 inches; width, 30 inches.  
Height of column, 54 inches; top, 11 inches square.*

- 268—ANTIQUE ITALIAN MARBLE BUST  
A Roman Emperor (Caracalla); head sculptured in white Carrara marble, with combination red African marbles and porphyry for drapery; has gray Istrian marble base. Mounted on a verte antique marble pedestal.

*Height of bust, 32 inches; width, 31 inches.  
Height of pedestal, 54 inches; top, 11 inches square.*

- 269—MARBLE BUST  
Pendant to preceding. Roman Emperor Alexander Sevrus; head sculptured in white Carrara marble, with combination African and other marble for drapery, raised on gray Istrian marble base. Mounted on a verte antique marble pedestal.

*Height of bust, 30 inches; width, 24 inches.  
Height of pedestal, 54 inches; top, 11 inches square.*

270—PAIR LARGE ITALIAN BRONZE TORCHERES

Roman design and raised on tripod with claw feet. Fluted columns and vertical leaf bordering; verdigris green patina. The branches with Greek lamb forms are arranged for sixteen electric lights, with small favril glass shades, and the original glass globes which are now not in use.

*Height, 10 feet; width at base, 37 inches.*

271—PAIR OF TALL BRONZE ANDIRONS

Slender square shafts with curved feet and flambeau top, specially designed.

*Height, 4 feet 8 inches.*

272—AFRICAN LION-SKIN RUG

Mounted with head.

*Length, 8 feet 8 inches; width, 6 feet 3 inches.*

273—AFRICAN LION-SKIN RUG

Mounted with head.

*Length, 8 feet; width, 6 feet.*

274—RED AXMINSTER CARPET RUG

Composed of two wide breadths, sewed in middle.

*Size, 14 feet 6 inches  $\times$  20 feet.*

275—RED AXMINSTER STAIR CARPET

Two stair sections, and landing strip (3 pieces). Total length about 20 yards.

*Width, 4 feet 4 inches.*

## JAPANESE ROOM

276—JAPANESE BLUE-AND-WHITE PERFUME BOX

Hirado porcelain, cinquefoil or star-form cover.

*Height, 1 $\frac{1}{2}$  inches.*

277—JAPANESE PORCELAIN CENSER

Nabeshima ware. Form of the dog "kara shishi," partially glazed in lapis blue.

*Height, 2 $\frac{1}{2}$  inches.*

278—JAPANESE CELADON CUP HOLDER

Nabeshima porcelain, with scalloped rim, coated in pale sea-green (sei-ji) glaze.

*Height, 2 $\frac{1}{2}$  inches.*

279—TWO JAPANESE WATER COUPES

Nabeshima porcelain; one is fruit shape, and the other has four fluted sides. Bodies are uniformly coated in lapis blue with upper rims reserved and decorated in blue and white with floral sprays.

*Height, 2 $\frac{1}{2}$  inches.*



*JAPANESE ROOM — MAIN FLOOR*



NOV 17 1964

THE UNIVERSITY OF CHICAGO

The columns and vertical leaf branches with Greek lamb forms are all favril glass shades, and the original

Height in feet. Width at base 30 inches.

© 1996 by THE FULL BRONTE ASSOCIATION

re shafts with curved and flambeau top, specially designed.

Height, a foot 8 inches

## A Generalization of Theorem 9.

anted with head

Length 8 feet 8 inches, width, 6 feet 2 inches.

### Abstract

Mounted with head.

Length, 8 feet; width, 6 feet.

Composed of two wide b

14 feet 6 inches  $\times$  20 feet.

## --RED AXMINSTER STAIR CARPET

18" dia, 4 feet 4 inches.

## JAPANESE. 115

[illegible]

porcelain, cinquefoil or star-form

Height, 17 inches.

1 PORCELAIN CENSER

inner of the dog "kara shibu" partially glazed in lapis blue.

[illegible]

celam, with scalloped rim, coated in pale sea-green (sei-ji) 'glaze.

Height, 2½ inches.

JAPANESE WATER COUPES

ma porcelain; one is fruit shape, and the other has four fluted sides. Bodies  
formly coated in lapis blue with upper rims reserved and decorated in blue  
hite with floral sprays.

1940-1941, 1942-1943









280—JAPANESE BLUE AND WHITE CUP STAND

Mikawachi porcelain, with four open sides and top showing blue decoration in arabesque pattern.

*Height, 2½ inches.*

281—KUTANI PORCELAIN INCENSE BOX

Lozenge shape, with perforated cover, sustaining red, green and gold decoration in form of floral and figure panels.

*Height, 4 inches.*

282—JAPANESE PORCELAIN CENSER

Basket pattern, white glazed, with perforated octagonal bronze top.

*Height, 2 inches.*

283—JAPANESE BLUE AND WHITE TEA JAR

Hirado porcelain, decorated with floral and stork motif.

*Height, 3 inches.*

284—JAPANESE BLUE AND WHITE CUP HOLDER

Hirado porcelain, with reticulated sides and square decorated top, showing falcon and pine-tree motif.

*Diameter, 3½ inches.*

285—TWO PORCELAIN COUPES

One Japanese with perforations; the other Chinese, coated in gray flambé glaze.

286—JAPANESE CELADON WATER DRIPPER AND A POTTERY COUPE

*a*—Sei-ji porcelain water dripper, form of a lotus bulb; coated in sea-green glaze.

*b*—Pottery coupe, formed by three figures; glazed in opaque celadon.

287—JAPANESE POTTERY VASES

*a*—Hexagonal shape, with perforated sides in geometric symbolic pattern, glazed in speckled green celadon. Signed Ka-sei-zan.

*b*—Bottle shapes, with small neck and indented side; coated in flecked olive-brown glaze.

288—TWO BLUE-AND-WHITE TEA JARS

Hirado porcelain; blue arabesque and butterfly decorations. One with reticulated sides and blue hatched decoration.

*Height, 3½ inches.*

289—TWO BLUE AND WHITE CUP STANDS

Hirado porcelain; with scalloped borders; one has blossom and the other butterfly decoration.

*Height, 3½ inches.*

290—TWO SPECIMENS OF SATSUMA

*a*—Perfume box: Low round shape; decorated with soft red-and-gold chrysanthemums and green borders. (Slightly imperfect.)

*b*—Tea bowl: Soft buff glaze, with green-and-gold fern decoration. Eighteenth Century.

291—SATSUMA TEA SERVICE

Consisting of five cups with metal trays, a teapot, and a carved wood tray. The metal trays are signed by So-ta-tsu.

292—CHINESE BLUE HAWTHORN JAR

Small ovoid shape, with clusters of mei-hua blossoms reserved in the white against a deep cobalt-blue ground, showing reticulations in darker shading to represent fissures of breaking ice. Era of Ch'ien-lung, 1736-95. With teak-wood cover.

*Height, 5½ inches.*

293—NABESHIMA PORCELAIN PERFUME STAND

Hexagonal shape, with sunken bowl, showing floral sprays in blue-and-white hō-wō birds; exterior glazed in lapis-blue monochrome glaze.

*Height, 5½ inches.*

294—KAGA PORCELAIN BOTTLE

Bulbous shape, invested with coral-red and gold decoration, including symbols and shishi, or "fu-dog" designs.

*Height, 7 inches.*

295—TWO JAPANESE BOTTLES

*a*—Awata faïence, gourd shape, with opening for cord to hang; coated in opaque celadon glaze.

*b*—Kioto faïence, with small elephant tusk handles; coated in grayish crackle glaze which sustains hō-wō bird-and-figure decoration in enamel colors.

*Height, 7½ inches. Height, 8 inches.*

296—JAPANESE PORCELAIN VASE

Graceful shape with small flaring neck; sustaining white reserved dragon on a ground of peach-red glaze with soufflé texture. By Kozan. From the World's Fair, Chicago, 1893.

*Height, 10 inches.*

297—JAPANESE BRONZE SAKE POT

With side handle and small spout; engraved borders and shagreened surface. The cover is surmounted by a small bird. Eighteenth Century.

298—JAPANESE GOLD BRONZE TEA SET

Consisting of a teapot, with top handle. Hot-water kettle, with top handle. Water jar, with perforated tray. Embellished simply with scattered floral petals and lined with silver. Bears mark of So-ta-tsu. From the Chicago World's Fair, 1893.

299—LARGE JAPANESE BRONZE CANDELABRUM

Figure of Shoki, the demon destroyer; a truculent giant, clad in official garb, shown with one foot resting on the small crouching figure of a demon, while holding aloft a large brazier, from which spring branches for candles. An elaborate piece of casting, in brown patina. Nineteenth Century.

*Height, 55 inches, with wood base; width, 19½ inches × 13 inches.*



300—CHINESE BRONZE TRIPOD-CENSER

Semi-globular form, raised on three tubular feet; the body is inlaid with gold and silver in archaic form showing the lineaments of t'ao-tieh-yen, or ogre masks. Has carved teak-wood cover with a small jade fungi-form ornament. Seventeenth Century.

*Height, 9 inches.*

301—CHINESE BRONZE BUDDHA

S'âkyamuni, seated upon a lotus thalamus, with hands clasped; has a nimbus attachment.

*Height, 12 inches.*

302—JAPANESE BRONZE KORO TRIPOD

Globular body, with two pigeon-formed handles holding loose rings. The remaining embellishment shows an engraved string of small bells and scattered cherry blossoms. This blossom motif also appears in gold lacquer on attached teak-wood base. Eighteenth Century.

*Height, 10 inches; diameter, 12 inches.*

303—FINE SHIBUICHI BRONZE KORO

With perforated silver cover and base; embellished with peacock and birds in black shakudo and gold, together with arabesque borders. The silver cover, with leaf-shaped open-work, is surmounted by a gold-plated knob. Bears mark of So-ta-tsu. From the World's Fair, Chicago, 1893.

304—JAPANESE BRONZE VASE

Square beaker shape, with archaic incised leaf panelling and seal-like marks. Brown patina. Eighteenth Century.

*Height, 8½ inches.*

305—JAPANESE BRONZE VASE

Graceful shape, with slender handles, showing a leaf border and hō-wō birds in low relief, together with a rich brown patina. Eighteenth Century.

*Height, 9 inches.*

306—ANCIENT JAPANESE BRONZE VASE

Slender form, with bamboo handles and raised bordering, in primitive form of casting. Bears inscription of dedication, and is coated with dark brown patina. Seventeenth Century.

*Height, 14 inches.*

307—SMALL BLACK LACQUERED COPPER KETTLE

With gold-lacquer crest decoration and cover to match.

*Height, 3½ inches.*

308—TWO TALL BLACK LACQUERED LANTERN STANDS

With chased gilt bronze mounting and painted silk transparencies in form of a globe with black lacquered ribs.

*Height, 55½ inches; diameter at base, 14 inches.*

309—TWO JAPANESE BLACK LACQUERED TABLES

Decorated with gold-lacquer crests and butterflies.

*Height, 12 inches; 20 inches square.*

310—TWO JAPANESE BLACK LACQUER TABLES

Oblong shape, with spreading feet and perforated sides.

*Height, 18½ inches; top, 29 inches by 21 inches.*

311—SPLIT BAMBOO DOOR DROP CURTAIN

With blue silk mountings, cords and large tassels, including two Japanese engraved bronze hook-formed holders.

312—SPLIT BAMBOO WINDOW DROP CURTAIN

With Japanese bronze holders, silk cords and tassels.

*Size, 9 inches by 15 inches.*

313—SERIES OF SMALL JAPANESE PILLOWS

Embroidered silk with cord and tassel edging, of uniform size.

*Red twilled silk, embroidered with a representation of a hat of State and its box, together with symbolic lotus leaves. Red silk, with golden bells and cherry blossoms. Red silk, with fruit and leafage in white embroidery. Red silk, embroidered with representation of a roll of silk and green ferns. Ecru silk, embroidered with chrysanthemum and leafage. Light ground, embroidered with bird and twigs of pine. Another, embroidered with red fruit and cloud effects. Another, embroidered with flying birds, golden mist and brown netting. Red silk, embroidered with drum and bell. Another, of light silk, embroidered with black swan and flower. Another, embroidered with Mandarin duck and flowers; all are lined with red silk and uniform size.*

*15 inches square.*

314—THREE SQUARE SEAT CUSHIONS

Red silk, with brocaded red bordering, looped cords and tassels.

*20 inches square.*

315—FOUR OTHER CUSHIONS

Without cords.

316—FOUR CUSHIONS

Similar to the preceding.

317—FOUR SMALL WOODEN MASKS

Representing in miniature the masks of actors; carved in wood and lacquer.

318—FOUR MEDIUM-SIZED MASKS

- A. With stern expression and glass eyes, including hat and silken cord.
- B. Representing the features of a delighted old man with hat.
- C. Representing a weeping retainer who has broken down under confession.
- D. Representing the gratified expression of another retainer.

319—THREE DEMON MASKS

With hairy features used by "No" dancers. Lacquer is injured.

320—TWO LARGE MASKS OF DEMON

One with glaring features and showing the teeth, the other with leering features, bushy hair and horns.

*JAPANESE ROOM—MAIN FLOOR*













321—TWO LARGE MASKS

One with glass eyes; varying complexion and expression.

322—THREE CARVED-WOOD AND LACQUERED FIGURES

A. Retainer with rain-coat and hat.

B. Another, with features of a demon, holding spear.

C. Another, bearded Chieh, with hat and spear.

323—CHINESE CARVED-WOOD BUDDHA

Seated figure of S'âkyamuni, lacquer colored by age. Seventeenth Century.

*Height, 11 inches; width, 8½ inches.*

324—CARVED-WOOD STATUETTE

Representing Si Wang Mu, the fairy queen or Royal mother of the West; in flowing drapery and holding a peach, an emblem of Immortality. Eighteenth Century.

*Height, 14 inches; width, 6½ inches.*

## THE INTERIOR DECORATIONS OF JAPANESE ROOM

325—THE JAPANESE ROOM

Executed in Japan from special designs for Mr. Yerkes, including embroideries, paintings and other fixtures.

The "flower-festival" motif of this room was suggested by an old Japanese story of a great prince who had met a beautiful yet mysterious young lady, with whom he exchanged fans as a token of friendship—while her identity remained unknown to him. Failing in his other endeavors to discover this former owner of the fan, the prince decided to give a garden fête, and so shows the beautiful fan to the ladies, hoping thus to discover its former owner. All the ladies present flock to see such a wonderful fan, save one, who draws back and endeavors to hide, and thus reveals herself. It is this latter incident which is pictured in embroidery on the two large wall panels (opposite window), where the prince appears with a friend, screened from his guests, and notes the fair lady together with her serving companion in a distant part of the grounds. The ceiling, with its panel arrangement, is centered by a representative of this rich fan; the more simple one of the prince appears on a panel over the entrance door.

The wood-work, including ceiling, can easily be taken apart, since all was erected without nails or glue; dovetailed Japanese fashion. The ceiling actually rests upon, and is supported by, the side pillars from the floor.

The entire work was undertaken in Tokio during 1895 by Mr. K. Okakura, then President of the Imperial Art School in that city, under the care of Mr. W. B. Van Ingen, for Mr. Yerkes.

*Height of room, 13 feet 6 inches. Floor size, 14 feet 5 inches by 16 feet 8 inches. Without small recess.*

## DRAWING ROOM

### 326—ANTIQUE CARRARA MARBLE AND BRONZE BUST

Semi-heroic size. An idealized portrait of a youth, head turned to the right. The drapery is cast in bronze and fitted upon the marble; has light African marble base, and a massive pink granite pedestal which is ornamented in relief with sculptured cartouches.

*Height of bust, 35 inches; width, 24 inches; height of pedestal, 56 inches.*



328

### 327—ANTIQUE WHITE MARBLE AND BRONZE BUST

Semi-heroic size of Marie Federronna, head turned to the left and a good pendant to foregoing. Mounted on a massive pink granite pedestal, which has cartouches carved in relief and finely polished.

*Height of bust, 35 inches; width, 27 inches; height of pedestal, 56 inches.*

### 328—GILT LOUIS XVTH SLED CHAIR

Richly carved and finished in gilding of the period. Seat arranged with locker and covered in antique gold-embroidered red velour.

### 329—TWO LARGE GILT ARMCHAIRS

Style of Louis XIVth, carved and gilt wood frames, upholstered in red velour and trimmed with gold galloons.

### 330—TWO LONG GILT SETTEES

Massive style of Louis XIVth, of special design and fine work-

manship, showing elaborate open-work carving and side arm pieces, covered in fine old Genoese red silk velvet, with galloon trimming and rich Spanish embroidered sides of the same period.

*Length, 8 feet; width, 2 feet 4 inches.*





## DRAWING ROOM

### ANTIQUE WHITE MARBLE AND BRONZE BUST

Realized portrait of a youth, head turned to the right. The bust is of white marble and fitted upon the marble; has light African marble base, granite pedestal which is ornamented in relief with sculptured figures.

Height of bust, 18 inches; height of pedestal, 56 inches.



### 327—ANTIQUE WHITE MARBLE AND BRONZE BUST

Semi-heroic size of Marie Federronna, head turned to the left and a good pendant to foregoing. Mounted on a massive pink granite pedestal, which has carvings carried in relief and finely executed.

Height of bust, 31 inches; width of base, 27 inches; height of pedestal, 56 inches.

### 328—LOUIS XVth SELED CHAIR

Richly carved and finished in gilding of the period. Seat arranged with locker and covered in antique gold-embroidered red velour.

### 329—TWO LARGE GILT ARMCHAIRS

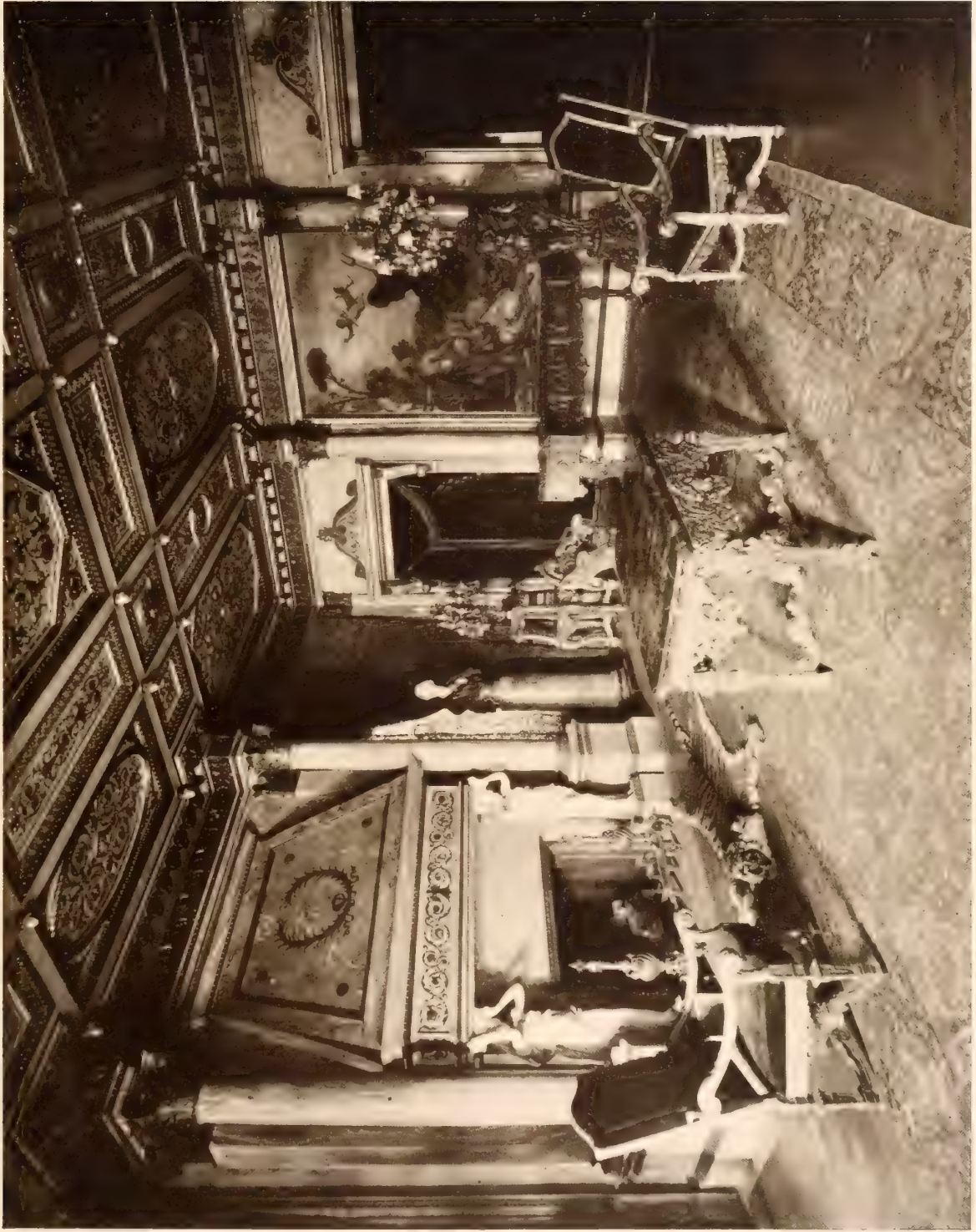
Style of Louis XIVth, carved and gilt wood frames, upholstered in red velour and trimmed with gold galloons.

### 330—TWO LONG GILT SETTEES

Massive style of Louis XIVth, of special design and fine work- te arm pieces, covered in fine old Spanish embroidered sides of

elaborate open-work with galloon trim-  
t, with galloon trim-

Length of foot stool, 8 feet 4 inches.







- 331—LARGE FRENCH GILT CENTER TABLE  
Louis XIVth style, elaborately carved  
and gilt open-work sides, legs and  
stretcher. Fine workmanship; special-  
ly designed and modelled; has yellow  
marked Nubian marble top.  
*Height, 33 inches; length, 52 inches by 34 inches.*

- 332—FINE FRENCH ORMOLU CANDELABRUM  
Early Eighteenth Century, with crystal,  
topaz, and amethyst forms and pend-  
ants representing various fruit, together  
with crystal jars and amethyst grapes.  
Mounted on a triangular base of pur-  
plish-red jasper. Arranged for 12 cov-  
ered electric lights.  
*Height, 46 inches; spread, 29 inches.*

- 333—TALL FRENCH GILT PEDESTAL  
Massive carving; style of Louis XIVth,  
with shelf and rouge royal marble top.  
Raised on four carved legs.  
*Height, 50 inches; marble top, 16 inches square.*

- 334—TWO ORMOLU CANDELABRUMS  
Eighteenth Century. With cut crystal  
drops and fittings in fruit and other  
forms, arranged for 9 electric lights  
each, notably fine chasing and mercury  
gilt.  
*Height, 42 inches; spread, 28 inches.*

- 335—ORMOLU CANDELABRUM  
Eighteenth Century. To match the  
preceding.

- 336—TWO TALL GILT LOUIS XVTH STAND-  
ARDS  
Richly carved in the wood and gilt,  
with all the sumptuous detail of this  
epoch, including figures, cupids, mon-  
keys, masks, garlands, flowers and fes-  
tooning in free relief. Raised on three  
curved feet which rest on turtles; beau-  
tifully executed and very characteristic  
of the best French workmanship.  
*Height, 5 feet 7 inches; with triangular top, 15  
inches; base, 34 inches.*



334

336

- 337—TALL GILT LOUIS XVTH STANDARD  
Same model and size as the preceding.

- 338—ANTIQUÉ LOUIS XIVTH BERGÈRE  
Richly carved frame with old gilding; covered in Beauvais, Pavot tapestry, with reddish-brown toned bordering, and with French loose cushion seat.



338

- 339—GRAND LOUIS XIVTH HARPSICHORD  
The entire outer surface of the case is elaborately carved in pure Louis Quatorze style, with masks, scrolls, cornucopias, cupids, and emblems of music, in high and low relief, and gilt on whiting, with the background picked out in opaque green enamel painting. The open-work legs are carved and gilt in corresponding degree of elegance, and the interior cover is painted with Pavot flower subject.

*Height, 41 inches; length, 7 feet 10 inches; width, 3 feet.*

- 340—LOUIS QUATORZE SETTEE  
Elaborately carved and gilt frame, with open-work ends, showing cornucopias, trophies and cooing doves, in free relief. Seat upholstered in red silk with red appliqué embroidery.

*Length, 42 inches; width, 22 inches.*

*DRAWING ROOM SOUTH SIDE*





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1012 111 102 1700M 02A H1 101

1012 111 102 1700M 02A H1 101

1012 111 102 1700M 02A H1 101









339

341—SUPERB GILT LOUIS XVTH CRIB

Used as a jardinière. The exterior richly carved and gilt, showing on one end a coronet and cartouche supported by cupids; the other end is surmounted by the Goddess Ceres. The sides are panelled with cupid and flower painting in grisaille. Interior fitted with repoussé copper pan.

*Height, 4 feet; width, 4 feet 10 inches by 2 feet 4 inches.*

342—PAIR OF FRENCH ORMOLU BRONZE ANDIRONS

Louis XIVth design, gadrooned body with curved feet, sustaining masks. Has double log irons.

*Height, 40 inches; length of bar, 5 feet 2 inches.*

343—AFRICAN TIGER-SKIN RUG  
With mounted head.

*Length, 8 feet; width, 5 feet.*



340

344—SILK CARPET OF THE EIGHTEENTH CENTURY

*Length, 9 feet 7 inches. Width, 6 feet 11 inches. Warp, Silk. Weft, Silk. Pile, Silk. Texture, 440 hand-tied Persian knots to the square inch.*

All the grotesque realism of the later period, the Mohammedan myths, the adulation of wealth and power, the pervading Persian fondness for profuse ornamentation, are combined into the sublimated jumble which some skilful bazaar designer of Kashan has chosen to make of this carpet. There are trees, fruits, flowers, birds, animals, fishes, men, and a modicum of minute conventional ornament. The carpet has a symbolism, but all of it seems to center in and be tributary to a dignitary of the Kadjar tribe, who affected black whiskers and attained to the ownership of sundry medals for valor, all of which are faithfully put in evidence. That he tamed by hand such lions as are here portrayed should not in reason add



*MUSIC ROOM*







FIGURE 1. A large rug, 100000 100000.

FIGURE 2. A large rug, 100000 100000. The rug is 100000 100000. The rug is 100000 100000.

myths, the adu-  
 profuse ornamen-  
 bazaar designer  
 flowers, birds,  
 The carpet  
 a dignitary  
 the ownership  
 in evidence. That  
 not in reason add







much to his renown, but behind him his retainers, apparently of several tribes, are grouped in servile and solemn adoration. His "tree" is upheld by others, plainly of Caucasian extraction, and every tree and plant and bird, even to the peacocks in the lower corners, seem to be tuneful with his praise.



341

## MUSIC ROOM

### 345—PAIR OF SMALL FRENCH BRONZE CANDELABRUMS

Ovoid shape, with satyr mask handles and four stems with leafage for candles.

### 346—FRENCH GILT HARP

Empire design, with relief work and painted decoration.

347—GILT RECEPTION CHAIR

Seat and back upholstered in light silk brocade.

348—TWO GILT RECEPTION CHAIRS

With open backs; seat covered in light blue silk broché.



351

349—SMALL FRENCH GILT TABLE

Louis XVth design, with rouge royal marble oblong top.

350—FRENCH GILT WINDOW SEAT

Louis XVth design, open carved back with powder gilding. Seat and arms upholstered in light silk brocade.

351—FRENCH GILT BERGÈRE

Rich powder gilt frame, in Louis XVth genre; matching above three pieces. The rococo scroll carving on top includes open-work, with a pair of cooing doves in free relief. Seat and back covered with hand-made Aubusson tapestry of fine texture, representing floral and musical trophies on the seat and a charming figure subject in Watteau style on the back.

GRAND PLANO MUSIC ROOM





GRAND PALAZZO, VENICE

18th century, 18th century, 18th century, 18th century

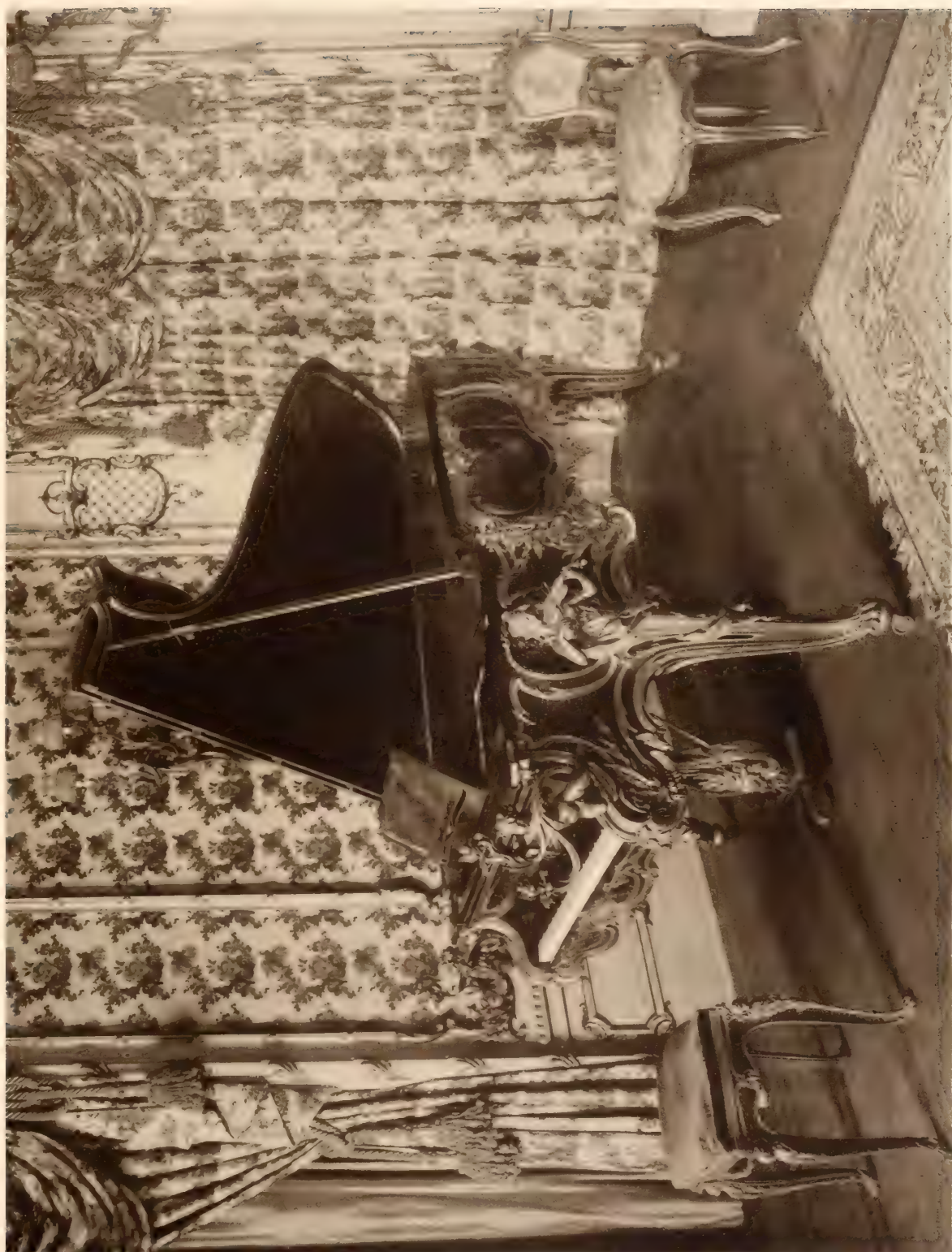
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18th century, 18th century, 18th century, 18th century







352—TWO GILT MARQUISE CHAIRS

Carved French powder and gilt frames in style of Louis XVth; seats and back covered with fine hand-made Aubusson tapestry after Watteau subjects from special cartoons.

353—SMALL GILT SOFA

Matching the above-described Marquise chairs. Carved and powder gilt frame, with high back, and upholstered with Aubusson tapestry. Watteau subject.



352

354—GRAND ERARD PIANO

Case with Vernis-Martin painting and very remarkable bronze ormolu mountings, made by the famed house of Zwiener in Paris for Mr. Yerkes in 1896. From Louis XVth models specially prepared and finished in the most perfect manner. A masterpiece of the highest type in metal-work chasing. The mercury gilt ornamentation consists of large figures, musical instruments, trophies and other ornamental castings. The painted panels are executed on a powdered gold ground à la Vernis-Martin, with figure subjects in the style of Watteau and Fragonard.

355—TWO PIANO STOOLS, TO MATCH

Vernis-Martin, finished with Zwiener ormolu bronze mountings, the seat covered in old red velvet.

356—LARGE GILT CONSOLE TABLE

Louis XVth style, with elaborate carved and powder gilt open-work, including bombée front with scrolls, flowers, cartouche, four curved legs and rich stretcher. Top of red African marble.

*Width, 7 feet 6 inches.*

357—TWO PAIRS OF LONG WINDOW CURTAINS

With over-draperies to match, made of rich silk broché on ivory white ground, trimmed with heavy silk cords, large tassels and loops, lined with pink silk.

*Height, 11 feet 3 inches.*

358—TWO PAIRS OF PORTIÈRES

With over-draperies to match the preceding.

*Height, 8 feet 10 inches; width, 5 feet 3 inches.*



353

359—TWO PAIRS OF PORTIÈRES

To match the preceding.

*Height, 8 feet 10 inches; width, 5 feet.*

360—SILK WALL PANELLING OF RICH BROCHÉ

Matching the above-described draperies. Consisting of two panels, 9 feet long by 3 feet 9 inches wide; two others, 9 feet long by 2 feet nine inches wide; six others, 9 feet long by 1 foot 6 inches wide. Including silk passementerie cords (not wall lining underneath).



361—SIX FRENCH GILT BRONZE APPLIQUES

Louis XVth rococo designs, made by Colin of Paris from old models and arranged for 3 electric lights each.

*Height, 29 inches; spread, 22 inches.*

362—PAIR OF GILT BRONZE ANDIRONS

Louis XVth design, with figures and fine chased work, made by Colin of Paris from old models.

*Height, 15 inches.*

363—MODERN SILK CARPET OF PERSIA

*Length, 13 feet 10 inches. Width, 10 feet 11 inches. Warp, Silk. Weft, Silk. Pile, Silk. Texture, about 320 hand-tied Persian knots to the square inch.*

One of the very best examples of latter-day Persian workmanship. The ornamentation is graceful, the mass of rose color in the center nicely defined, and the almost square shape is rarely found.

## DINING ROOM

364—LARGE CARVED OAK EXTENSION TABLE

Elaborate Renaissance design, top with carved bordering; 6 feet square. Has extra leaves with box, and an extra large round top; for 12 people.

365—16 MASSIVE CARVED OAK CHAIRS IN DARK FINISH

Elaborate Renaissance design, with high backs; covered in genuine Flemish Renaissance tapestry, including the reverse of backs.

366—MASSIVE CARVED OAK SIDE TABLE

Elaborate Renaissance design with panelled doors and Alps green marble top.

*Height, 36 inches; width, 5 feet 1 inch.*

367—FINE OLD FLEMISH TAPESTRY

Representing a park scene, with single figure, architecture, terrace and fruit trees, surrounded by narrow harmoniously designed border. Lined with yellow silk and used as portière.

*Height, 9 feet; width, 6 feet 2 inches.*





368—FINE OLD FLEMISH TAPESTRY

Companion to the preceding. Representing a park scene with three figures, and with similar narrow border. Lined with red silk and used as portière.

*Height, 7 feet.*

369—FINE OLD FLEMISH TAPESTRY

A park scene and two figures; bordered like the preceding. Lined with red mohair plush.

*Height, 9 feet; width, 7 feet.*

370—MODERN FRENCH VERDURE TAPESTRIES

Two panels lined and used for window hangings, from the Hamot ateliers at Aubusson. With verdure subjects, including peacocks and birds.

*Height, 9 feet 7 inches; width, 5 feet 3 inches.*

371—MODERN FRENCH VERDURE TAPESTRIES

Two panels, similar to the preceding, used for window hangings. Bordered with verdure subjects, including pheasants and poultry.

*Height, 9 feet 7 inches; width, 5 feet 3 inches.*

371 "A"—FOUR BRONZE APPLIQUÉS

Renaissance design, shield and dragon motif with four electric arms, light-colored patina.

371 "B"—FRENCH HAND-MADE CARPET

Woven in one piece; fine long pile with plain green center and wide figured monotone border, in green "ton sur ton" design.

*Size, 19 feet 9 inches by 26 feet 6 inches.*

372—PAIR OF BRONZE ANDIRONS

In Renaissance style, with shields supported by rampant lions, surmounting griffins and other figure work modelling, forming the spreading standards. Dark-brown patina.

*Height, 3 feet.*

## ART GALLERY

### CABINET OBJECTS

373—THREE CABINET SPECIMENS

Japanese fan-shaped perfume-box, Hirado blue and white perfume-box, and a small blue and white cup.

374—TWO VIENNA PORCELAIN MINIATURES

Figures of young women. Painted in enamel colors. Metal frame.

375—THREE CABINET SPECIMENS

Small Dresden porcelain vase of triple form, with floral decoration; a small Vienna porcelain box, of fan shape and Watteau decoration; and a Dresden vinaigrette with figure panels on a red and gold ground.

376—TWO ROYAL WORCESTER COUPES

One with perforated ornamentation, the other decorated with ferns and flowers.

377—CUP, AND CUP AND SAUCER

One of Vienna porcelain, with medallion portrait and gilt decoration on a green ground; the latter of blue and white porcelain, with floral decoration.

378—TWO GILT METAL FRAMES

One for reliquary, the other for a miniature.

379—TWO ANCIENT IDOLS

One carved stone, Ptolemaic, with bent knees and holding a goat; the other a fine Ushabtia, coated in turquoise-blue glaze.

380—TWO ANTIQUE FRENCH BRONZE BELLS

One in form of a woman in hoop skirts (Seventeenth Century); the other figure of priests with movable head (Fourteenth Century).

381—TWO BRONZE BELLS

One a figure of a lady (Eighteenth Century style); the other a Roman soldier, reproduction of an antique.

382—SEVRES PORTRAIT CUP

*Bleu de roi* ground, with the portraits of Marie Antoinette, Marie Adelaide, and Gratigny. Eighteenth Century.

383—TWO SMALL ROYAL WORCESTER PITCHERS

One with dragon handle.

384—ROYAL WORCESTER PITCHER

Shape of a horn; ivory-white ground, with floral decoration.

*Height, 6 inches.*

385—GERMAN SILVER MUSICAL BIRD-BOX  
Form of jardinière

386—SLENDER SILVER GILT VASE  
German repoussé work, in bold relief. Eighteenth Century. Bears hall-mark,  
under rim.  
*Height, 5½ inches.*

387—TWO INLAID AND PIERCED WOOD MEDALLIONS  
Showing head of Socrates, in bronze gilt frame. Dated 1787.  
*Diameter, 5¼ inches.*

388—SMALL ALSATIAN MARIONETTE FIGURES  
With colored bone heads and dressed in varied costumes of peasants and nobles.  
*Average height, 5 inches.*

389—BRONZE FIGURINE MINIATURE OF NUREMBERG MAID'S CLOAK  
Iron torture instrument.  
*Height, 4 inches.*

390—JAPANESE BRONZE BELL  
With copper "cash" coin used for striker.

391—SILVER GILT PORTEMONNAIE  
Engraved alternately with rococo and Gothic motifs.

392—SMALL IVORY POWDER-BOX  
Cover with miniature of lady in red costume. Signed, "B. Etherb." Eighteenth  
Century.

393—IVORY POWDER-BOX  
With miniature of lady in red cloak. Painted by Petit.

394—IVORY POWDER-BOX  
With jewelled cover and portrait of Queen Elizabeth.

395—SIX SOUVENIR SPOONS (WESTMINSTER ABBEY, 1909)  
Of various nations and events.



396—SEVEN SOUVENIR SPOONS  
Of various events.

397—EIGHT SOUVENIR SPOONS  
Of various nations and events.

398—ANTIQUE SILVER FORKS AND SPOON  
Various designs. Five specimens.

399—LOUIS XVI ENAMELLED GOLD SNUFF-BOX  
*En grisaille*, on ivory-toned ground, presenting the abduction of Europa on cover; side panels sustaining cupids, together with art and musical trophies. The goldsmith's work being wrought in varied gold alloys. Gold interior. The cover ornamented with an engraved landscape.

*Height, 1¾ inches; width, 2¼ inches by 3¼ inches.*

400—SUPERB GOLD ENAMELLED SNUFF-BOX  
Louis Quinze. Limoges enamel panels, with Watteau figure subjects, including transparent ruby-red enamelling and rich gold scroll work.

*Height, 1¾ inches; width, 3¾ inches by 2½ inches.*

401—SMALL ANTIQUE LIMOGES ENAMEL SNUFF-BOX  
Eighteenth Century. White body color, with blue and brown diaper pattern.

*Height, 1⅝ inches; width, 2 inches by 1½ inches.*

402—LOUIS XV LIMOGES ENAMEL SNUFF-BOX  
Eighteenth Century. White body color, with pastoral figure painting in colors and *grisaille*, Watteau style.

*Height, 1½ inches; width, 2½ inches by 3¼ inches.*

403—SARD-ONYX SNUFF-BOX  
Angular shape, with silver mounting. Late Eighteenth Century.

404—ANTIQUE ENAMELLED RING  
With blue cubes.

405—TWO ANTIQUE BRONZE RINGS  
One with mask; the other lozenge shape, with hieroglyphics and niello border.

406—TWO BRONZE SIGNET RINGS  
One with hieroglyphics, and the other a crown with leaves.

- 407—FRENCH CARVED IVORY CARD CASE  
Cupid using 'phone.
- 408—CARD CASE  
With Limoges enamel panel, showing warrior subject.
- 409—SMALL GREEN SNAKESKIN BOX  
With miniature on ivory. Signed, "Chapon, 1817," with etui.
- 410—OLD TORTOISE-SHELL BOX  
With gold rim and miniature "Sacrifice to Amour," painted on ivory.  
*Diameter, 3¼ inches.*
- 411—SMALL ANTIQUE NECESSAIRE  
Complete with miniature crystal salt-bottles.
- 412—SMALL JAPANESE BLACK LACQUER SHRINE  
Gilt interior, with carved wood miniature figure of Buddha.
- 413—ANTIQUE ENAMELLED GOLD WATCH  
White enamelled face, with floral *champ-levé* enamel border. Back with boar-hunt panel, and borders to match face.
- 414—ANTIQUE ROCK CRYSTAL WATCH  
For chatelaine. With *champ-levé* enamelled dial and gilt openwork back; all enclosed under the cut crystal. Early Seventeenth Century.
- 415—ANTIQUE ROCK CRYSTAL WATCH  
Shell shape, with *champ-levé* enamel dial and gilt openwork back, under the cut crystal.
- 416—ANTIQUE GOLD ENAMELLED WATCH  
Open face of graven silver; inscription, "Bols-Landon." Fine Limoges enamel figure subject on back. English; Eighteenth Century.
- 417—LOUIS XIV GOLD WATCH  
Open face, in white enamel; made by Ferdinand Berthoud; with jewelled hands. Fine figured gold repoussé back, and diamond ( $\frac{7}{8}$  carat) studded crown.
- 417-A—ANTIQUE WATCH  
Open face; repoussé gold case.
- 418—ANTIQUE GOLD PEARL-STUDDED WATCH  
White enamel face; signed, "Brequet à Paris"; and bordered with pearl setting. Has brilliant blue enamel back, with design and pearl border to match face setting.







430



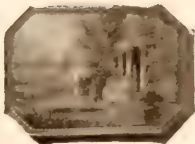
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444



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399



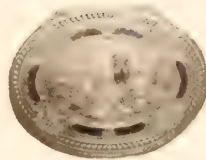
417 A



417



414



400



418



482



444



468



- 419—OVAL MINIATURE MEDALLION  
In gold frame, with portrait of a lady in Eighteenth Century coiffure. Convex-shaped back, with brilliant blue glass.
- 420—OLD ENGLISH MINIATURE  
Painted on ivory; representing a lady with book.
- 421—FRENCH IVORY MINIATURE  
In gilt metal frame. Representing a young lady in white hat. Signed, "Petit."
- 422—FRENCH IVORY MINIATURE  
Similar to the preceding. Signed, "Petit."
- 423—GERMAN PORCELAIN MINIATURE  
Representing lady in plumed hat; in oval gilt bronze frame.
- 424—IVORY MINIATURE  
Representing Mary Stuart, Queen of Scotland. Signed, "Z. A. D., 1704." In gold frame. Reverse bears gold monogram, "M. G."
- 425—IVORY MINIATURE  
Representing a lady in white, with poke bonnet and shawl. Gilt metal frame.
- 426—IVORY MINIATURE  
Representing a lady in white, with large black hat. Gilt wood frame.
- 427—IVORY MINIATURE  
Representing the Princess Moskowa in court attire. Gilt wood frame.
- 428—IVORY MINIATURE  
Of lady in court attire. Signed, "J. Vernier." Gilt wood frame.
- 429—IVORY MINIATURE  
Unsigned. Representing Queen Elizabeth of England. Gilt metal frame.
- 430—IVORY MINIATURE LOCKET  
Representing a gentleman of the Eighteenth Century. Square gold frame; reverse with lock of hair. Signed, "M. A. J."
- 431—IVORY MINIATURE  
Representing a lady with necklace, on blue ground in gilt metal frame.
- 432—IVORY MINIATURE  
Representing lady with feather plume on her head. Oval gilt metal frame.





- 433—IVORY MINIATURE  
Representing the Marquise de Pompadour. Painted by M. O. Delatour. Small oval gold frame.
- 434—IVORY MINIATURE  
Representing the Comtesse Potacka. Painted by Benner. Oval gilt frame.
- 435—IVORY MINIATURE  
Representing a young woman, with flowers on corsage. Signed, "David." Copper frame.
- 436—IVORY MINIATURE  
By P. Violet. Representing a lady in blue, with short, curly hair. In gold frame.
- 437—GILT CARVED WOOD FAN CASE  
Fan shape, with glass front and back. Louis XVI style.  
*Height, 10 inches; width, 16 inches.*
- 438—GILT CARVED WOOD FAN CASE  
With Louis XV rococo detail.
- 439—FAN CASE  
Gilt carved wood. Louis XIV style.
- 440—REPOUSSE SILVER TABATIERE  
Louis XIV style. Caledonian boar-hunt medallion. Interior gold-plated. Has hall-mark.

- 441—DRESDEN PORCELAIN VINAIGRETTE  
Long tapering form, with floral decoration and gold mounting. Eighteenth Century.
- 442—ANTIQUE SILVER VINAIGRETTE  
With repoussé figure subject. Eighteenth Century.
- 443—ANTIQUE MINIATURE DICE-BOX  
With the ivory cubes under glass.
- 444—CRYSTAL AND JEWELLED FILIGREE COUPES  
Shell shape, with diamond point etching in floral design; raised on silver gilt filigree stand which is studded with jewels.  
*Height, 3¾ inches.*
- 445—SMALL CARVED IVORY CUPID  
Renewing the flames of a heart.  
*Height, 3½ inches.*
- 446—SMALL OLD IVORY BOX  
With miniature cover and gold framing. Signature obscure. Eighteenth Century.  
*Diameter, 2 inches.*
- 447—ANTIQUE CAMEO BROOCH  
Of topaz. Representing a Roman head. With gold setting.
- 448—ANTIQUE GOLD SPECTACLE CASE  
Engraved inscription, together with a representation of the Madonna.
- 449—OLD-FASHIONED SILVER BROOCH  
With brilliant facet cutting.
- 450—COLLECTION OF SMALL OVAL CAMEOS  
Seven specimens of varied colors and subjects.
- 451—SMALL SILVER GILT AND JEWELLED BOX  
Oval shape; cover with white and red cameo head of a lady; sides with floral enamelling and semi-precious stone setting. Eighteenth Century.
- 452—ANTIQUE GOLD ENAMELLED SEAL  
With small bust cut in aqua-marine, and with pearl setting.
- 453—GOLD ENAMELLED SEAL  
With aqua-marine small bust and pearl setting.

454—SILVER POCKET COMPASS AND SUN-DIAL

Made by Pierre d'Aiman, in Paris; with meridians of large cities. In old morocco case. Seventeenth Century.

455—BRASS SNUFF-BOX

With three dials for noting hours and games. Oval shape.

456—SILVER AND BAROQUE PEARL FIGURE

With semi-precious stone studding. German. Seventeenth Century.

*Height, 6 inches.*

457—MINIATURE SILVER TREASURE CHEST

With repoussé ornamentation in rococo design. Interior gold-plated. Italian. Early Eighteenth Century.

*Height, 2 inches; width, 3 inches by 1¼ inches.*

458—ANTIQUE SILVER ALTAR ORNAMENT

With pendants and chain for suspension; form of a dove, bearing memorial tablet in shield form. Inscribed, "Von Kirchherter, Anno 1658."

*6 inches by 5 inches.*

459—JEWELLED TABLE ORNAMENT

Amythyst and gold quartz paper-weight, with jewelled gold frogs and small silver gnomes. Enclosed in leather case.

*Height, 2 inches; width, 3 inches.*

460—SILVER AND JEWELLED TORSO-SHAPED BOX

The torso with Italian Renaissance casque includes gold sword and griffin helmet. Studded with small rubies. Interior is gold plated and finely burnished.

*Height, 4½ inches; width, 2½ inches.*

461—FIVE SILVER-GILT AND ENAMELLED AMULET ORNAMENTS

Varied shapes; with special silk lined blue and gold tooled leather case.

462—RENAISSANCE KNIFE AND FORK

With carved old box-wood case, showing relief medallion and figure subjects. Dated, 1599.

*Length together, 12 inches.*

463—GOTHIC CARVED SANDAL-WOOD COMB

With pierced reticulations and inscriptions neatly executed on both sides. Enclosed in red-leather etui. Sixteenth Century.

464—SMALL CARVED SANDAL-WOOD TRIPTYCH

With extraordinary delicacy in figure work and lace-like reticulations, showing the Crucifixion and suffering of our Saviour. Seventeenth Century. Enclosed in old leather etui.

*Height, 5 inches by 5¾ inches.*





433



426



434



425



428



424



427



465—TWO SMALL ANTIQUE CARVED-WOOD FIGURES

(a) Representing a group of cupids supporting shield. Of the Seventeenth Century.

(b) Representing knight with halberd. Carved in boxwood and mounted on small base. Seventeenth Century.

466—ANTIQUE GOLD SPECTACLE CASE

With engraved ornamentation of a Madonna and an old Dutch inscription.

467—ANTIQUE CARVED BOXWOOD AMULET

Flat shape ornament, arranged with curious small secret compartment. Obverse is carved with the "Judgment of Solomon," and inlaid with a medallion portrait of a king, carved in horn. The reverse shows the Crucifixion and other figures, in low-relief and primitive design. Sixteenth to Seventeenth Centuries.

*Length, 7½ inches; width, 3¼ inches.*

468—CRYSTAL AND JEWEL-MOUNTED EWER

Graceful shape, with silver gilt handle and mounting. Jewelled with aqua-marine stones and richly enamelled. The rock crystal body cut with scrolls and figure intaglio work of great merit; with original case. German. Late Eighteenth Century.

*Height, 12 inches.*

469—ITALIAN SILVER GILT FRUTTIERA BASIN

Umbilic centre, with rampant lion and repoussé borders, in Renaissance scroll and fruit designs, including figure and cupid motifs in bold relief.

*Diameter, 17⅜ inches.*

470—TALL SILVER GILT CHALICE

German. Embellished with a row of lions' heads, holding rings, and a border of seven German family crests of knights. Bears hall-mark. Seventeenth Century.

*Height, 11½ inches.*

471—UNIQUE ETCHED GLASS PANEL

Cone shape. German. Showing figures; embellishment with borders, and bronze base. Seventeenth Century.

*Height, 6⅞ inches.*

472—ANTIQUE ENGRAVED PERSIAN BRASS TRAY

With equestrian figures, animals, and scroll work engraving. Eighteenth Century.

*Diameter, 11¼ inches.*

473—SMALL IRON TREASURE CHEST

With handle, lock and key; painted and gold foliage decoration on a green ground, and raised on gilt stands. Seventeenth Century.

*Height, 6½ inches; width, 9 inches by 5½ inches.*



## COLLECTION OF ANTIQUE KEYS



474—SEVEN ANTIQUE KEYS

Of the Gothic and Renaissance periods. Richly wrought in openwork.

475—SIX ANCIENT KEYS

Varied size. Early Frankish, Teutonic, Alsatian and Swiss.

476—FOURTEEN GOTHIC KEYS

Large specimens. Mostly early French, including Italian and German examples.

477—EIGHT ANCIENT KEYS

Primitive specimens. Of the Roman, Merovingian, Charlemagne, Burgundian, Frankish, and early Teutonic periods.

478—NINE RENAISSANCE KEYS

French, German and Italian.

479—TEN ANTIQUE KEYS

Mostly French. Examples of the Seventeenth, Eighteenth, and early Nineteenth Centuries.



480—ELEVEN GOTHIC KEYS

Smaller specimens. Early English, including Italian and German examples.

481—MINIATURE KEY  
French chased.

482—CHAMBERLAIN'S KEY  
Renaissance design. Wrought with phoenix and mask forms; finely modelled and gold-plated in parts. Eighteenth Century.

## COLLECTION OF RARE AND VALUABLE ANTIQUE LOCKS

483—RENAISSANCE LOCK  
Massive angular form of padlock; polished steel. Bears a spear and crown mark, together with letter "N." German; Sixteenth to Seventeenth Century.

*7½ inches by 7½ inches.*

484—RENAISSANCE LOCK  
With curved hanger; massive wrought and polished steel, with brass mounting; bears a mark and letter "D." French; Sixteenth Century.

*6 inches by 9 inches.*

485—RENAISSANCE LOCK  
Massive padlock form, in wrought and polished steel; bears mark in form of three shields. Gothic; probably late Fifteenth Century.

*6 inches by 6 inches.*

486—REMARKABLE LARGE DOUBLE LOCK  
Wrought and polished steel, with tooled ornamentation and two keys. German Renaissance. Bears name, "Hanus Georg Lampp." Sixteenth Century.

*11 inches by 18 inches.*

487—EXTRAORDINARY LARGE FRENCH LOCK  
Said to have been made by Napoleon Bonaparte. Wrought and polished steel, with tooled ornamentation and gold incrustations, form of rosettes and the Napoleonic bee emblems. Has key, which is attached to wood box.

*17 inches by 22 inches.*

488—MASSIVE STEEL LOCK  
Wrought and Polished. French; Sixteenth Century. Has large key.

489—MASSIVE STEEL LOCK  
Wrought and polished. Sixteenth Century. Has a long key.

490—MASSIVE STEEL LOCK  
Wrought and polished. Sixteenth Century. With key.

491—MASSIVE STEEL LOCK  
Wrought and polished. Sixteenth Century. With large fine openwork key.

492—MASSIVE STEEL LOCK

Wrought and polished. With large key.

493—UNIQUE IRON CONTRIBUTION BOX

Sixteenth Century. Massive cylindric form. Fitted with three locks and slot; accompanied by one key.

*8 inches by 11 inches.*

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494—ENGLISH SUN-DIAL OF STEEL

Probably Seventeenth Century. With brass face; bears engraved name, "E. Caudwell."

## ANTIQUE ARMS, WEAPON, AND ARMOR

495—TWO STILETTOS

Two Italian stilettos; slender triangular blades, twist steel handles and guards.

496—STILETTO

Small Italian stiletto; slender blade; steel grip and guard.

*Length, 10 inches.*

497—STILETTO

Italian stiletto; elaborate wrought hilt; small guard; slender blade, grooved and pierced.

*Length, 13½ inches.*

498—STILETTO

Two Italian stilettos; slender blades; carved steel hilts and guards. Two pieces.

*Length, 12 inches.*

499—PISTOLS

Pair of early German wheel-lock harquebus or pistols; engraved barrels and carved steel locks. The butts terminate in large balls of wood and inlaid ivory; stocks inlaid with engraved and carved ivory; original wooden rammers. Two pieces.

500—POWDER FLASK

German; Sixteenth Century. Triangular body, covered with velvet; overlaid with gilt brass ornament and rims; centre figure, "St. George and the Dragon." Steel belt slide on back.

501—DAGGER

French "flamboyante"; Sixteenth Century. Heavy wave blade; reversed quillons; guard scallop shell form, with ring above; twist wire-wound grip.

*Length, 18 inches.*



502—DAGGER

Italian Cinquedea; Sixteenth Century. Flat double-edge blade, with indented thumb-rest below the quillons, which bend upward with guard, to protect back of hand; wire-wound grip.

*Length, 18 inches.*

503—DAGGER

Italian left-hand dagger; strong four-edge blade, with sword breaker slots at base; long, straight quillons and triangular hand-guard; wire-wound grip.

*Length, 24 inches.*

504—DAGGER

Venetian left-hand dagger; slender blade, with three grooves and pierced, straight quillons; triangular openwork guard; decorated with the "Lion of St. Mark"; brass wire-wound grip.

*Length, 22 inches.*

505—RAPIER

Early Seventeenth Century; Italian "Epee de Ville" flattened rectangular blade; grooved and inscribed; etched bowl-shape guard, with carved inner flat plate; carved pommel; long quillons; wire-wound grip.

*Length, 43 inches.*

506—RAPIER

Italian "Epee de Ville"; slender, flat blade; etched bowl-shape guard; facet pommel, and long carved quillons; wire-wound grip.

*Length, 43 inches.*

507—RAPIER

Italian "Epee de Ville"; flat, double-edge blade; armor's mark, "I. H. S."; pommel, quillons, and guard finely damascened with gold; bronze wire-wound grip.

*Length, 42 inches.*

508—RAPIER

Italian "Epee de Ville"; flattened rectangular blade, the pommel, *anneaux*, quillons and guard of slender and graceful form, and elaborately damascened with gold. Heraldic armor's mark in blade.

*Length, 46 inches.*

509—RAPIER

Italian "Epee de Ville"; slender, flattened double-edge blade, grooved and inscribed in groove; reversed quillons; slender *anneaux* of twist pattern; melon shape pommel; wire-wound grip.

*Length, 47 inches.*

510—RAPIER

Spanish "Epee de Ville"; slender rectangular blade, grooved and pierced; with heraldic armor's mark. The pommel, *anneaux*, guard and quillons inlaid with silver line decoration, and small steel medallions of mythological subjects in relief with gilt background. The pommel is flattened and ornamented with medallions of Justice and Mars.

*Length, 51 inches.*

511—HUNTING SWORD

German; Eighteenth Century hunting sword; wide, flat blade, inscribed; bowl-shape guard, decorated with a boar-hunt in crude pierce and carved work; reversed quillons and carved pommel.

*Length, 46 inches.*

512—RAPIER

Italian. Flat blade, with grooves each side; inscribed in the grooves; reversed quillons; pommel and guard decorated with trophy ornament in relief; wire-wound grip.

*Length, 46 inches.*

513—RAPIER

Spanish. Flattened rectangular blade; deep cup-shape guard; decorated with pierced and carved floral ornament; straight quillons; carved pommel and wire-wound grip.

*Length, 50 inches.*

514—HELMET

Italian morion of the Sixteenth Century. Head and crest of bright steel, decorated with heraldic and mythologic medallions; also bands of arabesque ornament in gold. In the front, above the rim, is a figure of Victory and a series of lions' heads in relief, with loose rings in their mouths.

515—HELMET

Spanish morion, of dark or russet steel, decorated with radial panels, with engraved ornament of mythological figures, weapons, and musical instruments; also a series of brass bosses above the rim.

516—SHIELD

Italian rondelle; early Sixteenth Century. Flat surface, strengthened by a heavy wire wrought in the rim; projecting centre spike; decorated in panels with arabesque of figures, weapons, and armor, over a background of gilding.

*Diameter, 23 inches.*

517—SWORD

Swiss double-handed sword; early Sixteenth Century. Wide, straight blade, without ornament; long, round quillons; massive melon shape pommel, and leather-covered grip.

*Length, 62 inches.*

518—HALBERD

Italian halberd, of Sixteenth Century. Slender, rectangular point, with lunet and hook; pierced and carved ornament; length of iron, 46 inches. Shaft covered with red velvet and studded with ornamental nail heads.

*Total length, 9 feet.*

519—HALBERD

Italian halberd, of the middle of the Sixteenth Century. Long slender, rectangular point, with lunet and hook; pierced and carved ornament; retains traces of gilding. Length of iron, 41 inches. Shaft covered with green velvet and studded with brass nails.

*Total length, 9 feet.*

520—HALBERD

Swiss halberd; early Seventeenth Century. Long, rectangular point, terminating in an openwork stop or ball; small openwork lunet and hook; and short, solid cross spikes. Length of iron, 47 inches. Original polished wood shaft studded with nail heads.

*Total length, 8 feet.*

521—HALBERD

German halberd, of Seventeenth Century. Slender, flat blade; small lunet and hook, wrought in openwork; shows traces of arabesque ornament in gilding. Length of iron, 36 inches. Plain round wooden shaft.

*Total length, 7½ feet.*

522—PARTISAN

Italian partisan, of Sixteenth Century. Massive centre blade, with two short, projecting prongs. Length of iron, 26 inches. Shaft covered with red velvet and studded with nail heads.

*Total length, 8 feet.*

523—HALBERD

Two Italian halberd irons, without shafts. One decorated with engraving. Length of irons, 26 inches. Two pieces.

524—ARMOR

Complete suit of German armor. Gothic; early Sixteenth Century. The helmet has closed pointed beaver, with eye slits in visor. The cuirass has a lance-rest or faucre on right side, articulated glove gauntlets, and wide-toed sollerets. All joints protected by chain mail. Mounted on a lay figure with stand.

525—ARMOR

Complete suit of Gothic armor; Sixteenth Century. The beaver of helmet pierced with breathing holes, and eye slits in visor; wide-waisted cuirass, glove gauntlets, and wide-toed sollerets, which retain the spurs. Plain bright steel, without ornament. Mounted on lay figures, with stand.

526—ANTIQUE ITALIAN SWORD

With long rapier blade; swept hilt, and curved double guards; ornamented, and showing traces of old gold-plating. Blade bears a "patte" or form of Maltese cross mark. Sixteenth Century.

*Length, 44 inches.*



527—LARGE JAPANESE IVORY SWORD

Scabbard and handle elaborately carved with historical figure subjects in low-relief.

*Length, 30 inches.*

528—JAPANESE SCULPTURED IVORY SWORD

Long, curved shape; scabbard and hilt uniformly made of ivory, and elaborately carved with numerous figure subjects, displaying vigorous historical scenes in the form of panels, executed with beauty and great minutæ. Has fine curved blade.

529—JAPANESE LONG SWORD. (KATANA.)

With Nashiji and gold lacquered scabbard, showing dragon motifs. Hilt wound with brown corded silk. Has simple iron guard and bronze tips. Early Nineteenth Century.

*Length of blade, 30 inches.*

530—JAPANESE DRESS SWORD. (TACHI.)

With Nashiji and gold lacquered scabbard, sustaining dragon decoration. Hilt wound with corded silk; guard and tips of iron; simply embellished with bronze. Early Nineteenth Century.

*Length of blade, 20 inches.*

531—SWORDS

Two modern swords. U. S. pattern, with etched blades and metal scabbards; regulation hilts. Made by W. H. Horstman & Sons, Philadelphia. Two pieces.

532—SWORDS

Three modern swords. American make; Civil War type. Two retain the old leather scabbards. Three pieces.

533—RIFLE

Springfield rifle; model of 1896. In fine condition.

534—RIFLE

Mausser rifle with bayonet and scabbard. Argentino model, 1891. Made in Berlin. In fine condition.

535—CUTLASS

Officer's dress cutlass; period, early Nineteenth Century. Light, curved, bright blade, with carved ivory grip and lion head pommel. Leather scabbard, with metal mounts. Engraved, "J. H."

536—THEATRICAL SWORD

Espada type, with tapering double-edge blade, ornamental hilt and wire-wound grip.

## IVORY CARVINGS

- 537—MINIATURE JINRIKISHA  
Carved ivory.

- 538—JAPANESE IVORY CANE KNOB  
A group of masques, finely carved in relief.

- 539—ANTIQUE IVORY TRIPTYCH  
Interior represents the marriage of Joseph and Mary (?), surrounded by numerous figures carved in low-relief.

*Height, 6 inches; width, 4 inches.*

- 540—CARVED IVORY TANKARD  
Representing a battle scene; handle in form of bear, and cover surmounted with figure of Mars.

*Height, 12 inches.*

- 541—ALASKA WALRUS TUSK PIPE  
Carved with walrus and seals, including etched archaic designs.

*Length, 18 inches.*

- 542—WALRUS TUSK  
With etched scenes of hunting, fishing, and war. Sterling silver mounting by Tiffany & Co., with initials, "C. T. Y."

*Length, 20 inches.*

- 543—JAPANESE CARVED IVORY GROUP  
Representing a spirited sword and lance duel between young noble and an elder master-at-arms. Carved by Geppo.

*Height, 6 inches; length, 11 inches.*

- 544—SMALL IVORY-COVERED NOTEBOOK  
With miniature of Charlotte Corday. Signed, "B. Ertheck."

- 545—IVORY AND CORAL BATON  
Carved figures of Venus and Cupid.

- 546—ANTIQUE GOTHIC IVORY TRIPTYCH  
With carving of figure subject, executed in low-relief.

547—IVORY EQUESTRIAN FIGURE OF LOUIS XIV.

French; Eighteenth Century. Representing the grande monarche sculptured in ivory, with silver trapping and armor in repoussé; beautifully executed, and raised upon a silver repoussé base, bearing cartouches with the word "Rex," and draped standards, together with laurel borders, in the style of the period.

*Total height, 20 inches. Base, 11 inches by 9 inches.*



547

548—IVORY AND SILVER EQUESTRIAN GROUP

German; Eighteenth Century. Representing Bellerophon, on Pegasus, slaying the dread dragon Chimera. The rider, winged horse, and dragon are sculptured in ivory; bridle trappings of Pegasus and armor of the demi-god in wrought silver. The group is mounted on a rich silver repoussé base, jewelled with colored semi-precious stones. An important and interesting example of both the sculptor's and silversmith's art.

*Height, 24 inches; base, 20 inches by 14 inches.*



548



549—BRONZE AND IVORY FIGURE

Representing Joan of Arc as a prisoner, with face and shackled hands of sculptured ivory. The Maid of Orleans is presented in full Gothic armor, in ormolu finish, with vizor up, disclosing sad and sallow features. E. Barries, sculptor, and the bronze work by Susse Frères, of Paris. Base bears tablet with the words of Jeanne d'Arc in old French, "Vous nez pum'enchaîner, vous n'enchainerez jamais la fortune de la France."

*Height of figure, 28 inches; diameter of base, 7½ inches.*



550—SUPERB CARVED IVORY EWER AND PLAQUE

With silver mounting. German. Early Seventeenth Century.

A. The tall ewer, with extraordinary bas-relief carving, presents various borders with Renaissance scroll ornamentation, including a Bacchanalian procession, with carefully executed figures. Ivory handle sculptured in form of a nymph and young faun, mounted on a base of silver repoussé.

*Height, 21 inches.*

B. Large ivory plaque, sustains a central panel with sleeping nymph and cupid; bordered in delicately carved Renaissance scroll, fruit and floral motifs, including Bacchanal figure subjects, all carved in bas-relief, with undercutting and wonderful modelling.

*Diameter, 19 inches.*



551

551—MAGNIFICENT IVORY MEMORIAL PLAQUE

German; large angular form; sculptured bas-relief ivory with rich silver-gilt repoussé setting, sustaining beautifully executed figure plaquette panels, with Roman and mediæval battle scenes. The border is finished with eight such plaquettes, alternately with ivory trophies and arms, imperial eagles and crown. The centre, or ninth panel, represents an assault upon a walled city. The border also includes a portrait medallion of the original recipient, together with a date mark, 1506. The whole work showing great regard for details; is finished with considerable undercutting and beautiful modelling, which stamps it at once as a chef d'œuvre of the ivory sculptor's art.

*Size, 27 inches by 37 inches.*

## ANTIQUE WAX MEDALLIONS

552—FRENCH RED WAX MEDALLION

Seventeenth Century. Female portrait; modelled in bas-relief on slate. Oval shape; under glass with wood and gilt frame.

*Size, 5½ inches by 7 inches.*

553—ITALIAN WAX MEDALLION.

Bust of a Senator, modelled on slate, inscribed "Bononien eques acesenater optimus calleozius—Mereseotus de Calvuis." Under glass, with black wood frame.

*Diameter, 6 inches.*



554—ITALIAN COLORED WAX PORTRAIT

Sixteenth Century. Bas-relief portrait of Gabrielle d'Estrées, with jewel setting.  
Under glass, in black wood frame.

*Diameter, 4½ inches.*

555—COLORED WAX PORTRAIT

Sixteenth Century. Of Clavia Medicis. Under glass; black frame.

*Diameter, 4½ inches.*



556—FOUR FRAMED UNDER GLASS ITALIAN RENAISSANCE WAX PORTRAITS

A. Portrait of Electra Contessina di Bardi-cosmi. Inscribed "P. P. VXO R."  
Sixteenth Century.

B. Portrait of Bianca Cappello Medicis. Sixteenth Century.

C. Portrait of Maria Medicis. Gallia Regina. Sixteenth Century.

D. Portrait of Eleonora Medicis. Mant. Ducissa. Sixteenth Century.

*Each 5 inches in diameter.*

557—TWO SEVENTEENTH CENTURY ITALIAN WAX PANELS

A. Bas-relief, representing two dancing girls and a flute player. Richly colored  
on oblong slate. Ornamental gilt frame.

558— B. Pendant to the preceding. Representing a cavalier and lady, together with  
bambinos and dog.

*Each 7½ by 9½ inches.*



559—FOUR OLD GERMAN WAX PLAQUETTES

Modelled in brown colored wax, in bas-relief on black slate.

A. Portrait bust of Dr. Panzer, beautifully modelled, with the soft texture of old bronze.

B. Portrait bust of Herm. Stoyin.

C. Portrait bust of M. Stoyin.

D. Portrait bust of B. Murr.

*Each, diameter 5 inches.*

560—RED WAX MINIATURE

Italian Seventeenth Century. Head of a Roman orator. Framed under glass.

*Diameter, 4 inches.*

561—COLOR WAX MEDALLION

Late Sixteenth Century. Torso of man, in bas-relief. Round rosewood frame.

*Diameter, 4½ inches.*

562—GERMAN COLORED WAX PORTRAIT

Late Sixteenth Century. In bas-relief; without frame.

*6 inches by 4½ inches.*

563—ANTIQUE GERMAN WAX PORTRAIT

A man with earrings, signed Sigfred Pfintz, 1568.

564—THREE COLORED WAX PORTRAITS IN BAS-RELIEF

A. Portrait of a gentleman. Eighteenth Century. In gilt frame.

*Diameter, 3½ inches.*

B. Portrait of a gentleman: modelled by Johan Friederich. Eighteenth Century. Oval shape, metal frame.

*Diameter, 4½ inches.*

C. A portrait. Probably by same artist. Eighteenth Century. Black wood frame.

*Diameter, 6½ inches.*

565—ITALIAN RENAISSANCE OBLONG RELIEF IN WHITE WAX

Representing a finely modelled Bacchanalian figure subject, with Bacchus and his train of fauns, satyrs, nymphs and cupids, including Silenus and his prying ass; it is the work of Flamingo or of his school. Framed in aged stained wood and under glass.

*Size, 10 inches by 14 inches.*

## ANTIQUÉ AND MODERN BRONZES

566—RENAISSANCE BRONZE FIGURE

Seventeenth Century. Representing Silenus, with the infant Bacchus (Liber Dionysus) in his arms. Fine old casting; coated in rich brown patina.

*Height, 9½ inches; base, 4 inches by 3½ inches.*

567—PAIR SMALL BRONZE CENTAUR GROUPS

Early Eighteenth Century. Representing the battle of the Lapithæ and Centaurs. Mounted on wood stands. Italian.

*Height, 9 inches; base, 3½ inches by 6 inches.*



568—ANTIQUE BRONZE GROUP, WITH GLOBE

Sixteenth Century. Representing Asia and Africa in the form of two giants (Atlas and Hercules); supporting an ancient terrestrial sphere. Brown patina.

*Height, 20 inches; base, 10 inches by 9 inches.*

569—ITALIAN RENAISSANCE BRONZE FIGURE

Seventeenth Century. Representing Mars, with helmet, sword and shield. A massive casting of bold modelling and tooling. Coated in brown patina, mounted on a wood base.

*Height, 21 inches.*

570—TWO ANTIQUE BRONZE CENTAUR GROUPS

Representing the battle of the Centaurs and the Lapithæ (Hercules and Theseus); coated with rich mottled brown patina. Mounted on bronze and marble pedestals; bears Greek inscription and the name "A Picte."

*Height, 20 inches.*

571—SMALL RENAISSANCE BRONZE GROUP

Representing Cellini's Perseus, standing over the body of Medusa, with severed head of this dreaded Gorgon held aloft. Rich old patina, and raised on an ormolu bronze base which is finely chased and mercury gilt.

*Height of group, 9 inches; base, 6 inches by 5 inches.*

572—FRENCH BRONZE GROUP

Representing a minstrel and maiden of the Eighteenth Century. By Van der Stracken.

*Height, 32 inches; base, 13½ inches by 16 inches.*

- 573—BRONZE STATUETTE  
Representing Miss Ada Rehan, the actress. By Van der Stracken.  
*Height, 21 inches; base, 11 inches by 14 inches.*

- 574—FOUR BRONZE STATUETTES  
By Van der Stracken. Representing Spring, Summer, Autumn, Winter.  
*Height, about 25 inches; diameter at bases, 7½ inches.*

## CLOCKS AND MISCELLANEOUS OBJECTS

- 575—LARGE CHRISTOPHER COLUMBUS SHIELD  
Made by the Goldsmiths and Silversmiths Co. Representing the discovery of America in 1492; deeply hammered in silver repoussé. Exhibited at the Columbian Exposition, Chicago, in 1893; bears four hall (English) marks. Mounted on a polished wood panel.  
*Height, 38 inches; width, 34 inches.*

- 576—PAIR ANTIQUE GILT BRONZE CANDLESTICKS  
Pricket form and on three feet. Sixteenth to Seventeenth Century.  
*Height, 11 inches.*

- 577—FINE WHITE MARBLE AND ORMOLU CLOCK  
Empire style. The movement (by Bergmiller, Paris), in circular form, is surmounted by an eagle and supported by two vertical dolphin-headed standards, which rest on an oblong marble base with gilt bronze panels and feet.  
*Height, 24½ inches; width, 18 inches by 5 inches.*

- 578—GARNITURE DE CHEMINÉE  
A. Sèvres porcelain and ormolu clock. Louis XVI style; Rose du Barry, with figure and floral medallion on white ground.  
B. Pair Candlesticks.  
Sèvres porcelain with fine ormolu bronze mounting.  
*Height, 17 inches; width, 8 inches by 7 inches.*

- 579—PAIR OF SÈVRES AND ORMOLU CANDLESTICKS  
Louis XVI; Rose du Barry color and floral medallions, with jewelled framing.  
*Height, 9½ inches.*

- 580—TWO SÈVRES AND ORMOLU VASES  
Yellow ground, with rose-bordered medallion sustaining figures of Venus and Diana, painted by Collot. The fine ormolu bronze mounting includes torso figure handles and acorn top covers.  
*Height, 14 inches*



581—GARNITURE DE CHEMINÉE

- A. White marble and ormolu clock, surmounted by a pair of birds and their nest. Louis XVI style. Movement by Lepante, Paris. Signed maker to the King.

*Height, 10 inches; width, 5 inches.*

- B. Pair of candlesticks to match. White marble column form, with ormolu mounting, including laurel twining.

*Height, 9 inches.*

## SILVER AND PLATED WARE

583—THREE LARGE SILVER SPOONS

Made by F. & W. Wilson, with monogram E. L. B.

584—ANTIQUE SILVER ORNAMENT

Open-work, with small drawers and flying standard. Seventeenth Century.

*Height, 8 inches.*

585—SILVER-GILT REPOUSSÉ TANKARD

With Roman warrior subject and bearing a coronet. The cover, with dolphins and cupids, is surmounted by a barrel with young Bacchus astride. Interior gold plated.

*Height, 9 inches, with cover.*

586—SILVER CHAFING DISH

With monogram C. T. Y. and fixtures complete.

587—ANTIQUE SILVER BOWL

With repoussé heads and three round feet; bears hall-mark.

*Diameter, 3½ inches.*

588—FRENCH SILVER BREAKFAST SET

Consisting of four pieces with repoussé shell and wreath design. Coffee Pot, Tea Pot, Sugar Bowl and Cream Pitcher. Bearing monogram C. H.

589—ENGLISH SILVER TEA SET OF THREE PIECES

Georgian period (so-called Edinburgh model), with repoussé rococo scrolls and cartouches; comprising a large Tea Pot, Sugar Bowl and Cream Pitcher.

590—ANTIQUE SILVER CHOCOLATE POT

With repoussé figure crest and scroll motives, including side handle of ebony, cover surmounted by a rampant lion. Bears hall-marks.

- 591—WASH BOWL  
Quadruple plated silver, with raised rococo border.
- 592—SILVERED METAL CIGAR TRAY  
Cast with landscape and cupids in rococo design. *Size, 9 inches by 11 inches.*
- 593—BOUILLON TUREEN  
Oblong shape, gadroon border with scroll feet and handle. Gorham plate, silver-soldered. *Height, 6 inches with cover.*
- 594—PAIR OF SHEFFIELD CANDELABRUMS  
With three arms. Victorian. *Height, 16 inches.*
- 595—PAIR SHEFFIELD CANDELABRUMS  
Same as the preceding. *Height, 16 inches.*
- 596—LARGE PUNCH BOWL  
Quadruple plate, with gadrooned border at rim and base. *Diameter, 17 inches; height, 8½ inches.*
- 597—LARGE SHEFFIELD TRAY  
Oval shape, with borders in key and beaded pattern; bears initials (F. B. D.) and mark of James Dixson & Sons. *Size, 16 inches by 24 inches.*
- 598—ANOTHER OBLONG TRAY  
Sheffield plate, with Georgian rococo border. *Size, 16 inches by 24 inches.*
- 599—ANOTHER LARGE OBLONG TRAY  
Sheffield plate, Georgian rococo border, with cartouche and garlands. *Size, 17 inches by 28 inches.*
- 600—TWO SHEFFIELD CANDELABRUMS  
Column form, with fluting and three arms sustaining rams' heads. *Height, 17½ inches.*
- 601—FINE FLINT CRYSTAL AND SILVER CLARET BOTTLE  
With diamond point engraving and Georgian silver mounting, including stopper and handle. *Height, 17 inches.*
- 602—TWO FINE FLINT CRYSTAL AND SILVER CLARET EWERS  
Georgian period, handles and silver covers, with hall-marks. *Height, 14 inches.*
- 603—LARGE FLINT CRYSTAL LOVING CUP  
With silver gilt repoussé mounting and three handles in Renaissance design, including grape vine bordering at rim. *Height, 9½ inches; diameter, 9½ inches.*

604—LARGE CUT GLASS AND SILVER PITCHER

Cylindrical form, mounted in silver repoussé, Georgian style; sterling and hall-marks.

*Height, 14½ inches.*

605—REPOUSSÉ SILVER PLATED TEA SET

Rich Renaissance pattern, consisting of Large Tea Pot, Sugar Bowl and Waste Bowl.

## EUROPEAN CERAMICS

607—FRENCH PORCELAIN VASE

Red glazed body; decorated with bird and leafage in gold, mounted in gilt bronze and with griffin handles.

*Height, 30 inches.*

608—MEXICAN ONYX PEDESTAL

With brass ring mounting. For the preceding.

*Height, 42 inches; top, 12 inches square.*

609—PAIR OF LARGE ROYAL WORCESTER VASES

With serpentine handles and covers. Ivory white ground with flower and bird embellishment in gold of varying tones.

*Height, 22 inches with cover.*

610—ROYAL WORCESTER BOTTLE

Melon shape, with slender neck and handle; golden metalique finish, raised decoration of parrots and branches of fruit tree in varied shadings.

*Height, 15½ inches.*

611—WHITE BISCUIT BUST OF MARIE LOUISE (EMPRESS OF FRANCE)

Vienna porcelain, with gold base. Empire style.

*Height, 18 inches.*

612—LARGE ITALIAN FAIENCE PUNCH BOWL

Raised on modelled base with sea shells and coral forms, decorated in polychrome colors. The exterior sustains a procession of Bacchanalian young fauns. The interior is painted to correspond. Signed "B. G."

*Height, 9 inches; diameter, 18 inches.*

613—DRESDEN PORCELAIN LAMP

Rococo style, with pierced open-work and raised blossoms; including painted floral and figure medallions. Bears mark, together with letter "T."

*Height, 24 inches.*

614—DRESDEN PORCELAIN GROUP

"Dancing the Minuet"; handsomely modelled and decorated in colors and gold, Louis XV style. Mark crossed swords and letter "E." Eighteenth Century.

*Height, 6 inches.*



615—DRESDEN PORCELAIN GROUP

Court lady and gentlemen seated upon chairs; well modelled and embellished with delicate lace work, decorated in polychrome colors and gold. Style Louis Quinze, bears sword mark. Eighteenth Century.

616—LARGE ROYAL DRESDEN GROUP

Representing a courtier's greetings to a court beauty, who steps from a sedan chair, *en grande toilette*, whose two attendants stand at rest. Lustrous glazing and characteristic rococo painting, Louis XV style. Mark two crowns. Eighteenth Century.

*Height, 10 inches; width of base, 12 inches.*

617—GRAND DRESDEN PORCELAIN GROUP

Louis Quinze style. Representing a complete state carriage, pair of horses, footmen and coachmen, together with two lady occupants in *grande toilette*, who converse with a courtier in rose-colored coat. The porcelain is of the purest white texture and richly decorated over the brilliant glazing. Has raised rococo scroll work at base. Mark large crown and letter "N." Eighteenth Century.

*Height, 12 inches; width, 18 inches.*

618—DRESDEN PORCELAIN BOX

Form of a mandolin, gold decoration, including raised figure and floral medallions. Has gold interior, highly burnished. Eighteenth Century.

*Length, 5½ inches.*

619—DRESDEN PORCELAIN SEDAN CHAIR

With court lady occupant. Louis XV style. Has rich floral decoration and gold rococo scrolls. Mark swords and letter E. Eighteenth Century.

*Height, 5½ inches.*

620—DRESDEN SEDAN CHAIR, WITH WHEELS

Style Louis XV. "Une Grande Dame de Court," who extends her hand in greeting. Handsomely decorated in colors and with gilding. Mark crossed swords and letter E.

*Height, 7½ inches.*

621—ROYAL DRESDEN PORCELAIN FIGURINE

Louis XV style. Lady in crinoline with fan; brocaded floral decoration and gilding. Mark crown and letter "D." Eighteenth Century.

*Height, 8½ inches.*

622—TWO EMPIRE CUPS WITH SAUCERS

Sèvres porcelain. Portrait medallion of Princess S. L. Moskowa on green and gold ground. Saucer decorated with crown and letter "N."

623—LARGE COVERED CUP WITH SAUCER

Sèvres porcelain. Has turquoise-blue and gold ground with medallion fishing scene. Painted by Vernet. Bears mark.

624—COVERED CUP WITH HANDLES AND SAUCER

Sèvres porcelain, ribbed shape, with floral design and green border.

- 625—LIMOGES PORCELAIN SNUFF BOX  
With blue and gold Louis Quinze decoration.
- 626—MASSIVE OLD BERLIN PORCELAIN CUP  
With portrait medallion and gold scroll decoration. Bears private mark "P. i."
- 627—OLD SPODE VASE  
Decorated in blue and gold, with *fleur-de-lys* and crown; reverse shows floral motif in colors. Dated 1706.
- 628—LARGE COVERED CUP, WITH SAUCER  
Of old Sèvres porcelain, *blue de roi* ground. Figure medallion on cup and floral medallion on saucer. Bearing marks Eighteenth Century.
- 629—LARGE SÈVRES CUP AND PLATE  
With turquoise-blue and gold ground, showing cupids and wreath with letters "L. P." (Louis Philippe). Made for the Chateau de Tuilleries, and dated 1846.
- 630—SÈVRES PORCELAIN PITCHER  
Painted medallion portraits of Napoleon I and Pauline Bonaparte. On empire green ground, with gold bordering of the period.  
*Height, 10 inches.*
- 631—ROYAL CROWN DERBY BOTTLE  
Globular form, with stopper; sustaining rococo motif in raised gold and colored floral decoration, on ivory ground.  
*Height, 7 inches.*
- 632—ROYAL WORCESTER BOTTLE  
With gold dragon handle. Ivory ground with owl and bird decoration in blue.  
*Height, 12 inches.*
- 633—ROYAL WORCESTER BOTTLE  
Has slender neck and two small gold handles. Ivory ground with floral decoration in colors and gold outline.  
*Height, 13½ inches.*
- 634—WEBB CAMEO GLASS VASE  
Oviform. Pink floral design in low relief on a rose-tinted body. Signed Thos. Webb & Son.  
*Height, 8 inches.*
- 635—WEBB CAMEO GLASS BOTTLE  
Pear shape. Turquoise-blue body, with soft white floral design cut in low relief.  
*Height, 11½ inches.*
- 636 COVERED DRESDEN VASE  
Raised on tripod base; modelled with free blossoms leafage, and decorated in floral designs, on white ground. Cover of pierced work and floral bouquet.  
*Height, 13 inches.*

637—TWELVE LONGFELLOW PLATES  
Cauldon china; figure subjects, from Longfellows' Works. Painted by A. Baulenny.  
Ivory colored borders, finished with gold gadroons.

638—PAIR OF VIENNA VASES  
Graceful ewer shape; figure medallion and "bleu de Roi" ground, richly mounted  
with ormolu bronze. Eighteenth Century.

639—PAIR OF ROYAL WORCESTER VASES  
Graceful form, with handles, ivory-white and gold decorated body, sustaining floral  
medallions in oval shape.

*Height, 10 inches.*

640—VIENNA PORCELAIN EWER AND PLAQUE  
Embellished with yellow and blue border and figure medallions, including Venus  
and cupids. Bears mark.

*Height, 12 inches.*

641—PAIR OF SÈVRES PORCELAIN URNS, WITH COVERS  
Turquoise-blue ground, with trophy medallion and floral embellishment. Bears  
marks, and signed at Sèvres, 1846. Made for the Château des Tuilleries.

*Height, 9 inches.*

642—PAIR OF GREEN AND GOLD CANDLESTICKS  
Vienna porcelain, with floral decoration.

*Height, 6 inches.*

643—PAIR OF BLUE VASES  
Urn shape, Louis XVI style, brilliant purplish-blue body; mounted on ormolu  
bronze bases.

*Height, 10 inches.*

644—DRESDEN PORCELAIN GROUP  
Representing Pygmalion and Galatea, together with small cupids and torches.  
Signed "A. B."

*Height, 14 inches.*

645—PAIR OF DRESDEN FIGURES  
Representing Musicians, with floral arbor backs and decorated in polychrome colors.  
Have bases of rococo design.

*Height, 10 inches.*

646—PAIR DRESDEN FIGURES  
Representing Autumn.

*Height, 10 inches.*

647—PAIR DRESDEN FIGURES  
Representing a flute player and young girl.

*Height, 10 inches.*

648—HUNGARIAN WATER BOTTLE  
Zsolnay faïence. With handle and side spout, open-work panels, and leafage in deep  
amber-colored glaze.

*Height, 12½ inches.*



649—SILVER MOUNTED ROOKWOOD VASE

With green body, showing floral blossoms and leafage in browns and yellows.

*Height, 10½ inches.*

650—EGGSHELL PORCELAIN VASE

Quadrilateral shape, tulip decoration. Made by Rozenburg of the Haag.

651—TWO FRENCH PORCELAIN PITCHER VASES

One, flat shape with floral decoration in gold; the other, blue, Luneville decoration.

*Height, 14½ and 8 inches, respectively.*

652—TWO ROYAL WORCESTER PITCHER VASES

One, globular form, with gilt handle; the other, cylindrical form, with gilt decoration and handle.

*Height, 7 and 10 inches, respectively.*

653—TWO ROYAL WORCESTER BOTTLE-SHAPED VASES

One, with slender neck, encircled by a gold dragon; the other, oriental gourd shape, with dragon decoration and gold metallique surface.

*Height, 12 and 7 inches, respectively.*

654—TWO VASES

One, ewer shape, of pink glaze and floral decoration; the other, gourd shape, with landscape painted in blue.

*Height, 15½ and 12 inches, respectively.*

655—TWO PORCELAIN VASES

One, old coalport, with green body and marbled medallions with mark, 1746; the other, Royal Berlin, Louis XIV design, of floral decoration of raised gold.

656—TWO DRESDEN SMALL VASES

One, with open work and floral decoration; the other, with relief decoration with flowers, which are painted in enamel colors to resemble nature.

657—TWO DRESDEN PORCELAIN PITCHERS

One, with black ground and medallion decoration; the other, larger, with cover and gilt handle. From Chicago's World's Fair, 1893.

658—TWO SMALL DRESDEN PORCELAIN PITCHERS

Red ground, floral decoration, and figure subject medallions.

659—TWO PITCHER VASES

One, with white and gold decoration; the other, Tzanda porcelain, with *cafe au lait* glaze and polychrome decoration.

*Height, 11 and 13 inches, respectively.*

660—THREE SPECIMENS OF PORCELAIN

Consisting of a decorated bonbon box, Luneville style, a leaf-shaped flower vase and green glaze ewer.

661—TWO VASES

One, Hungarian brown porcelain, with raised blossoms in scrolls; the other, blue and white faïence, bottle shape, with raised ornamentation and gilt outlines.

662—TWO SPECIMENS OF ROYAL WORCESTER

Jar, with three serpent-shaped handles, and decorated with two parrots perched on pine cones, and a pitcher vase of leaf shape, decorated in varied shades of gold.

*Height, 8 and 9 inches, respectively.*

663—VARIOUS SMALL OBJECTS

Consisting of a blue and white Hirado porcelain stand, Japanese blue and white cup and saucer, Japanese pouch in form of a turtle back, miniature Sedan chair in Vernis-Martin style, silver-plated bottle, George II style, and silver-plated bouquet holder.

664—PLATE AND FRUIT DISH

Pâte tendre openwork dish, and with green and floral medallions and a copeland porcelain plate, with pierced border and floral decoration.

665—THREE SPECIMENS OF PORCELAIN

Consisting of a French bonbonniere, Luneville blue and gold decoration, Dresden porcelain bell, with yellow floral panels and Rhine scenery, and a Limoges porcelain tray, with raised gold flower and bird decoration.

666—THREE GERMAN SPECIMENS

One, glass flower vase, with floral paintings on a milk-white ground; the other a vase of green soufflé ground and floral decoration, and a bonbon box of green glaze and floral decoration.

667—TWO COALPORT SMELLING SALTS BOTTLES

One, globular shape of green and gold decoration; the other, with panels in agate and jewel effects.

668—THREE CABINET SPECIMENS

Consisting of a small porcelain tray, lapis-blue fleur-de-lis shape, a small Dresden dish, with floral decoration, and a "royal rose" small vase, with floral decoration.

669—THREE CABINET SPECIMENS

Consisting of a small coupe, *bleu de roi* ground, tall Limoges porcelain cup of lapis-blue ground, with figure medallion by Gayon, and a small Vienna porcelain jar, with red and gold body and figure subject in medallion.

670—THREE CABINET SPECIMENS

Consisting of a coalport perfume bottle, with green and gold body and agate-like panels, small English porcelain pitcher, with king's blue glaze and sailor subject medallion, and a small Royal Worcester pitcher, with pierced and gold borders.

671—TWO SPECIMENS OF CROWN DERBY

A night lamp, with two spouts for wicks, and a covered urn in white biscuit, with cameo panel and relief ornamentation.

672—TWO CABINET SPECIMENS

A small directoire fan, decorated on white parchment with figure subjects, and a miniature mandoline of wood, inlaid with tortoise shell, ivory and mother of pearl.

673—TWO VINAIGRETTES

One, Dresden porcelain, of Marcolini period, with floral decoration on a pink and gold ground; the other, cut crystal, with silver gilt repoussé mountings.

674—TWO CABINET SPECIMENS

A small Vienna porcelain box in shape of a violin, with decoration of landscape and figures, and a small Sèvres porcelain cup and saucer of turquoise blue glaze, and a portrait medallion.

675—TWO CUPS AND SAUCERS

One Dresden, with yellow glaze and figure medallions; the other, Sèvres porcelain, with *bleu de roi* glaze and monogram of Louis Philippe.

676—TWO CUPS AND SAUCERS

One, Luneville, with green and gold border and radial decoration; the other, a French porcelain specimen; from the World's Fair, Chicago, 1893.

677—THREE GLASS COLOGNE BOTTLES

One, Austrian glass, with gold decoration, one square shape, cut glass with repoussé silver stopper, and the other globular shape with repoussé silver stopper.

678—THREE CABINET SPECIMENS

Small Beleek porcelain vase, with gilt handles and floral decoration, a small Dresden vase, with cornucopia neck and floral decoration, and a French porcelain cup, coated with a white and purple-clouded glaze.

679—THREE SPECIMENS OF GERMAN PORCELAIN

Pair of jars, with covers, and blue and gold decoration of figure medallions, and a tankard, decorated with floral and figure subjects in relief.

680—THREE CABINET SPECIMENS

Royal Dresden coupe, decoration of Cupid skating and pushing a sled, Dresden jewel box, of rococo scroll design, with landscape figure and floral medallions, and a small Dresden jar, with floral and gold decoration.

681—EIGHT MISCELLANEOUS OBJECTS

Consisting of a Modern Art Faïence Vase, Flat Austrian Bottle, White Glaze *Pate-tendre*, candlestick, small Italian flower vase, German glass flower vase, fluted cup, Le Beaux porcelain mug, and a gold-mounted eggshell cushion.



682—TWO JAPANESE BLUE AND WHITE FLOWER VASES

Cylindrical shape, with border decoration.

*Height, 8½ and 9 inches, respectively.*

683—TWO FLOWER VASES

One of pink glaze with decoration of floral sprays; the other, red porcelain of pressed basket pattern.

*Height, 16 inches and 18 inches, respectively.*

684—TWO MODERN JAPANESE FLOWER VASES

One, cylindrical shape, with floral decoration on a celadon ground; the other, lapis-blue ground, with flower and bird in gold.

*Height, 9½ and 12 inches, respectively.*

685—TWO GERMAN BEER MUGS

Stoneware, with salt glaze and hinged pewter covers; one with music-box attachment.

686—TWO GERMAN BEER MUGS

With music-box attachments.

687—ANTIQUÉ BRONZE BELL

With Italian cartouche. Seventeenth Century.

688—ANTIQUÉ BRONZE MORTAR AND PISTOLE

Light patina.

689—OLD SHEFFIELD PLATED CANDLESTICK

Column form, with fluted shaft.

*Height, 14½ inches.*

690—PAIR BRASS EMPIRE CANDLESTICKS

With mask heads and feet

*Height, 10½ inches.*

691—DESK SET

Consisting of bronze ash tray, poignard (paper cutter), bronze-handle shears, and small bronze candlestick.

692—DESK SET

Consisting of red marble inkstand with ornate figure of Napoleon, pair ormolu candlesticks, and brass ball twine holder.

693—OLD BUHL INLAID WRITING TABLET

Tortoise-shell and brass inlaying in scroll designs, including coat of arms and motto. Eighteenth Century.

*Length, 13 inches; width, 10 inches.*

694—SMALL SILVER MEMORANDUM TABLET AND SEAL

The latter bearing motto and crest; castle and lions rampant.

695—SMALL COLLECTION OF MEDALS

Comprising 9 specimens, viz.: Gilt bronze medal of Fidelity; bronze medals Sebastopol, Crimean War, and Victory medal; Victoria medal, 1857-1858; bronze medal, Christ; ancient gilt bronze medal, 12th century; Francis Joseph medal, 1878, and bronze medal of Abraham Lincoln, given as a token of Peace to the Indians, 1862.

696—40 ENGLISH NATIONAL MEDALS

Struck off at Sir Ed. Thomason's manufactory; including representations of Earl Howe, Earl St. Vincent, Lord Duncan, Sir Sidney Smith, Lord Hutchinson and Lord Beresford, Duke of York, Napoleon Bonaparte, George the Third, and others; in half nickel and pewter.

697—DECORATIONS, COINS, AND OTHER OBJECTS

German iron cross of 1870; bronze cross of Udalrici; cross worn by "Representative at Rome of the Catholic Nations"; two old Italian coins imbedded in molten ore; old Chinese copper coin, and an antique bronze bracelet of the Eighth Century.

698—4 ETHNOLOGICAL CURIOS

Three Kaffir spoons, carved in natural wood and horn, one with idol handle.

699—TWO LARGE OSTRICH EGGS

700—SIX RARE AND BEAUTIFUL BUTTERFLIES

Specimens separately mounted in cases.

701—FOUR OLD FRENCH CLAY ANIMAL GROUPS

Bull attacking a Dog; Deer attacked by Wolves; Boar and Hunters; and Running Lion.

702—TWO MEXICAN INDIAN BEADED BASKETS

Low wide shape, with woven archaic pattern in black.

703—TWO INDIAN BASKETS

One with feather ornaments.

704—JAPANESE BASKET

Brown-colored split bamboo; woven in open latticed pattern.

*Height, 11 inches.*

705—THREE ORIENTAL STANDS

Two Japanese teakwood stands, decorated with gold lacquer, and a carved Chinese teakwood stand.

## JAPANESE OBJECTS

706—TWO JAPANESE VASES

Porcelain vase, monochrome peach red glaze, from Chicago Exposition, 1893, and a Kishiu bottle-shape vase.

707—TWO ORIENTAL SPECIMENS

Hirado porcelain bottle with blue and gold decoration, and a Chinese green-stone Buddha.

708—PAIR SMALL JAPANESE BRONZE VASES

Silver-incrusted bronze in scroll design with small gold crests.

*Height, 3½ inches.*

709—CHINESE BRONZE BELL

With open-work handle.

*Height, 5½ inches.*

710—PAIR SMALL JAPANESE CLOISONNÉ ENAMEL JARS

Octagonal shape, with covers embellished with hō-wō birds and panels in varied colors. Base and neck invested with bordering in aventurine effects. Exposition pieces and signed.

*Height, 5½ inches.*

711—PAIR JAPANESE CLOISONNÉ ENAMEL VASES

Oviform, with dark blue ground, sustaining white peony flowers and butterflies. Nineteenth Century.

*Height, 12 inches.*

712—JAPANESE POTTERY FIGURE

Representing dancing girl. Decorated with colored and gold lacquer.

*Height, 10 inches.*

713—JAPANESE CLOISONNÉ ENAMEL BOTTLE

Ovoid shape, with very small neck; sustaining white iris blossoms, with green leafage on lapis-blue ground.

714—LARGE JAPANESE CLOISONNÉ ENAMEL VASE

Tall oviform, with short rimmed neck, sustaining brilliant enamel colors and fine wired cloisons. The design includes floral bordering with butterflies, together with a row of pendulous panels that show dragon and hō-wō birds, posed alternately against a ground of red enamelling. Chicago Exposition, 1893.

*Height, 15 inches.*

715—CHINESE PORCELAIN STAND

Quadrangular shape, coated in deep monochrome turquoise-blue glaze.

*Height, 7 inches; width, 4½ inches.*

716—TWO CHINESE PORCELAIN STANDS

With split bamboo netting, for Conservatory use.

717—GREEN GLAZED JAR ON TRIPOD

Japanese pottery, encircled by dragon in relief, and forming two handles; cover surmounted by an arched dragon.

*Height, 19 inches.*



718—THREE HANGING BASKETS

Japanese, woven split bamboo, stained brown.

*Height, 14 inches and 29 inches, respectively*

719—JAPANESE BRONZE CENSER

Quadrangular shaped. Raised on four slender feet, with rudimentary base and grotesque handles. Cover is surmounted by a couchant Kylin.

*Height, 7 inches.*

720—CHINESE BRONZE ELEPHANT

Supporting a vase (Hsiang-ts'un) of archaic form, with raised ornamentation. Seventeenth Century.

*Height, 13 inches; width, 9 inches.*

721—JAPANESE BRONZE TRIPOD CENSER

With hō-wō bird embellishment, and raised on three grotesque elephant tusk feet. Cover, with open-work border, supports a *shih-shih*, or *fu-dog*. Light brown patina.

*Height, 15 inches.*

722—JAPANESE BRONZE OKIMONO

Representing a life-size turtle attacked by snake. Signed "Sei-min," a noted master of the Eighteenth Century.

*Length, 5½ inches.*

723—JAPANESE BRONZE OKIMONO

Fine wrought figure, of the Chinese Taisan Roshi (Lao-tszi), or Japanese (Ju-ro-jin), god of Longevity.

*Height, 4½ inches.*

724—LARGE SATSUMA FIGURE

Representing the fairy queen Si Wang Mu, holding a peach of the fabled tree. The rich attire sustaining brocaded decoration in floral and diaper designs with gold. The head-dress is made up with a bird of Paradise and flowers. Eighteenth Century.

*Height, 22 inches; width, 7½ inches by 7 inches.*

725—SATSUMA FIGURE

Pendant to foregoing and similar brocade decoration. Representing a richly attired Empress holding a fan, whose fondness for animals is shown by the accompanying small kitten at her skirts.

*Height, 22½ inches; base, 7 inches by 6 inches.*

726—LARGE JAPANESE BRONZE GROUP

Representing Si Wang-mu, queen of the genii, depicted in the long flowing robes of a Chinese princess, and holding a fan of State, attended by two young girls. This group is raised on a bronze stand of brown patina.

*Height, 23 inches; width, 11 inches by 14 inches.*

727—JAPANESE BLUE AND WHITE FLOWER VASE

With floral decoration, including gold.

*Height, 21 inches.*

## CLOISSONNÉ ENAMEL VASE

Exhibited at the Chicago World's Fair in 1893. An achievement of great technical perfection, with extraordinary fine, almost invisible, wire work and brilliant enamel colors. The great and slightly flattened oviform body sustains an azure-blue ground, which changes in tone toward the base. The obverse side displaying beautifully rendered life-size fowl in natural-colored plumage and a large red, rising sun. Reverse side is ornamented with a cherry tree, bearing small pinkish-white blossoms, and freely covering the azure-blue body color. The two sides hold large cloisonné enamel handles, formed by scalloped semi-circular ornaments, in yellow and green diapered designs, which sustain hanging green and red cloisonné brocaded draperies. The neck, with various cloisonné borders, and studding of red and white five-pointed stars, is finished by an scalloped crowning that sustains cloisonné vignettes and gilt bronze crests. The flowered white and red striped cover, with semi-circular cloisonné ornament top like the handles, is surmounted by a life-size bronze eagle with spreading wings, finely chased. Signed by the artist. Mounted on an elaborate Japanese octagonal wood base.

*Height of vase, 7 feet, width, 4 feet, with the handles; depth, 30 inches, with Japanese octagonal wood base.*



## ANTIQUE LEADED GLASS AND GOTHIC CARVED PANELS

729—GERMAN ILLUMINATED AND LEADED GLASS PANEL

Showing Imperial Army and supporters, together with arms of the City of Buchhorn. Dated 1543.

*8 inches by 12 inches.*

730—ANTIQUE LEADED GLASS PANEL

Painted with the subject of William Tell and other figures.

*9 inches by 13 inches.*

731—PAINTED AND LEADED GLASS PANEL

In rich illumination, representing crests of the Vogels of Freiburg. Dated Anno 1583.

732—GOTHIC ILLUMINATED AND LEADED GLASS

Sixteenth Century. Set in pointed arch sash, showing two figures, together with inscriptions and painted Architecture.

*Height, 39 inches; width, 33 inches.*

733—GOTHIC ILLUMINATED AND LEADED GLASS

Representing Archangel holding two shields, with emblems of the Church, and posed against a red background, with Architecture.

*30 inches by 33 inches.*

734—GOTHIC LEADED GLASS PANEL

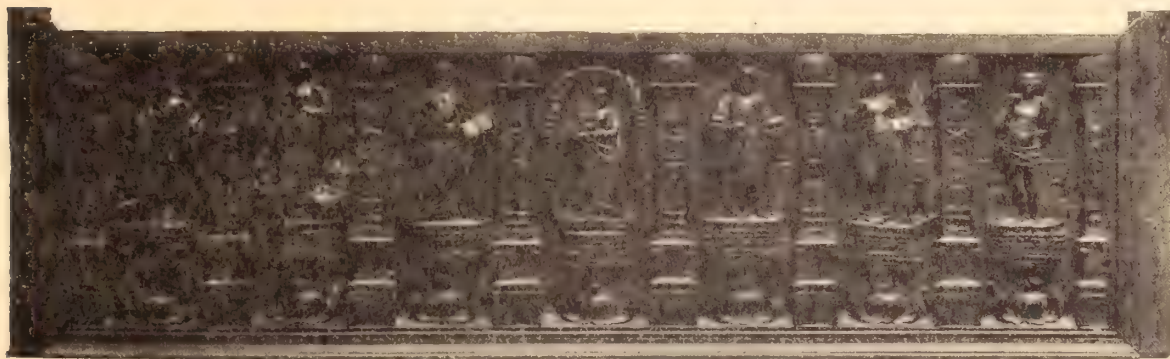
Representing a lady of the Sixteenth Century; together with Sun rays, against a blue back, and Architecture. In frame.

*19 inches by 22 inches.*

735—ANTIQUE SCULPTURED WOOD GROUP

Fifteenth to Sixteenth Centuries. Representing the struggle between Hercules and Antæus, giant son of Gaia.

*Height, 21½ inches.*



736

736—GOTHIC SCULPTURED WOOD PANEL

Fourteenth Century. From the back of an old church stall, representing the Adoration of the Magi; carved in bas-relief.

*24 inches by 24 inches.*



- 737—GOTHIC WOOD PANEL  
Representing Adam and Eve; carved in bas-relief.  
*14 inches by 28 inches.*
- 738—PRIMITIVE CARVED WOOD PANEL  
Fourteenth Century. Representing Adam and Eve, under the apple tree, with serpent.  
*14 inches by 28 inches.*

## SCULPTURES IN MARBLE AND BRONZE

- 739—ANTIQUE ROMAN MARBLE HEAD  
Life size; raised on modern red marble base. Classic period.  
*Height, 18 inches; diameter, 7½ inches at base.*
- 740—SMALL MARBLE STATUE  
Eighteenth Century. A child wading in water. Has a base.  
*Height, 19 inches.*
- 741—OLD BRONZE BUST OF BENJAMIN FRANKLIN  
Signed F. Houdon, 1778. In dark brown patina. A fine replica of this great master's specimen in the Louvre.  
*Height, 21 inches.*
- 742—CARRARA MARBLE BUST  
Fine head of young Caesar Augustus; raised on small grayish Istrian marble base.  
*Height, 20½ inches.*
- 743—ANTIQUE WHITE MARBLE BUST  
Head of bearded man, with strong features; raised on bronze base.  
*Height, 22 inches.*
- 744—ANTIQUE WHITE MARBLE BUST  
Head of weeping man; raised on black Nubian marble.  
*Height, 26 inches.*
- 745—WHITE CARRARA MARBLE BUST  
Head of young girl, representing "Evening." By G. Lapini. Executed in Florence, 1893. With dark Panachee marble pedestal.  
*Height, 46 inches.*
- 746—WHITE CARRARA MARBLE BUST  
Pendant to preceding. Head of young girl, with small bird bearing message. By G. Lapini. Executed 1893. With dark red Panaché marble pedestal.  
*Height, 46 inches.*
- 747—WHITE CARRARA MARBLE BUST  
Diana, with quiver on shoulder. Unsigned. With dark green marble pedestal of twisted design.  
*Height, 42 inches.*

748—TWO PINK GRANITE VASES

Graceful amphora shape, finely polished.

*Height, 28 inches.*

749—TWO RED AFRICAN MARBLE PEDESTALS

With Alps green marble bases and gilt bronze mounting at cap and base.

*Height, 49 inches; top, 11 inches square.*

750—TWO RED GRIOTTE MARBLE COLUMNS

With white marble caps and bases.

*Height, 6 feet 11 inches.*

751—TWO SLENDER PINK GRANITE COLUMNS

With white marble caps and bases.

*Height, 7 feet 4 inches.*

752—TWO PINK GRANITE COLUMNS

Similar to the preceding.

*Height, 7 feet 4 inches.*

753—CARRARA MARBLE GROUP

"Le Prime Rose," representing a young draped girl holding a Prime rose, and accompanied by her pet goat. Signed by the sculptor, A. Bottinelli, Rome. With white marble pedestal.

*Height, 4 feet 8 inches. Base, diameter, 22 inches. Pedestal, 30 inches.*

754—WHITE CARRARA MARBLE STATUE

Representing "Morning," in form of young sylphine fairy, floating over a bed of flowers. By G. Lapini, Florence, 1893. With fleur de Pêche marble pedestal.

*Height, 4 feet. Pedestal: Height, 40 inches.*

No. 755

CARRARA MARBLE STATUE

ARMIDA

By A. BOTTINELLI

Height, 54 inches; Diameter of base, 17 inches.

THE Sorceress of Tasso's "Jerusalem Delivered" stands holding the shield and resting her foot on the helmet of the Crusader, Rinaldo, whom her wiles have ensnared. She is nude from the waist up, her head being bound with a turban-like drapery, over a diadem. Her neck is embellished with a string of spear-headed stones, and an armlet encircles her right upper arm.

Carrara Marble Pedestal, decorated with garlands.

*Height, 32 inches; diameter, 10 inches.*

No. 756

## MARBLE FIGURE

### FINE REPRODUCTION OF THE "CROUCHING VENUS"

Height, 34 inches; Base, 12 by 18 inches.

THE figure is kneeling on the right knee, the left being raised. The left arm rests upon the left thigh, the hand hanging down in front, with the fingers fanned. While the head is inclined down over the right shoulder, the right arm forms an angle across the breast, the hand being held in front of the left shoulder. Alps Green Marble Pedestal with Revolving Top.

Signed: "P. Barzanli."

*Height, 36 inches.*

No. 757

## CARRARA MARBLE GROUP

### "VENUS AND CUPID"

Height, 68 inches; Base, 15 by 22 inches.

THE goddess is represented standing beside a vase, on which is a running band of five Amorini, holding, respectively, a torch, lyre, trident, club and quiver, and weapons. Her right arm, held below her bosom, is wrapped in drapery which falls thence to her knees, but at the back discloses more of the figure. In the left hand the goddess holds her "cestus." A Cupid kneels fastening her right sandal, while the other one lies on the ground beside the vase. White Marble Pedestal, oblong shape.

Signed: "Arm Wolff, Rome."

*Height, 35 inches; width, 26 inches; depth, 18 inches.*

## TEXTILES AND EMBROIDERIES

### 758—OLD RED VELVET CUSHION COVER

With sewed edging.

*Length, 10 feet 9 inches by 26 inches.*

### 759—RARE GREEN SILK VELOUR HANGING

With white passementerie and galloon trimming, reverse side showing long pile silk plush in the same green color. Seventeenth Century.

*Length, 7 feet 6 inches; width, 8 feet 5 inches.*

### 760—RARE GREEN SILK VELOUR HANGING

To match the preceding.



761—SMALL GREEN SILK VELVET VALANCE

Trimmed with galloon. To match the preceding.

*Depth, 16 inches; length, 7 feet 3 inches.*

762—SMALL SQUARE EMBROIDERED COVER

French; with leaf scrolling and floral designs, in gold-colored silk, on copper-red ground; edged with black satin ribbons.

*19 inches by 20 inches.*

763—FRAMED ANTIQUE EMBROIDERED PICTURE

Representing St. Peter and the crowing rooster. Executed in chenille on silk, with painted hands and face appliquéd. Sixteenth Century.

*7 inches by 9½ inches.*

764—ANTIQUÉ RED GENOESÉ VELVET

Sixteenth Century.



765

765—FRAMED PERSIAN PANEL

Antique ruby-red velvet, with sumptuous gold and silver embroidery of the Seventeenth Century. The foliated panel with bordering and corner motifs showing conventional leafy scrolls, birds and symbolical blossoms, together with profuse transcriptions from the Koran.

*Length, 5 feet; width, 2 feet 10 inches.*

766—ANTIQUÉ PERSIAN VELVET PANEL

Jet black velvet ground, enriched with gold, silver and silk embroidery, in sumptuous style of the Seventeenth Century. The design shows double arabesque bordering, with foliated medallion and corners, involving leafy scrolls, birds and emblematic flower motifs.

*Length, 4 feet 6 inches; width, 2 feet 11 inches.*

767—BLACK VELVET PANEL

Similar to the preceding.

*Length, 4 feet 6 inches; width, 2 feet 10 inches.*



766

768—TWO GRAND ECCLESIASTICAL EMBROIDERED BANNERS

Spanish Renaissance; with oxidized silver and raised gold embroidery showing bright in parts. The design, abounding with scrolls, emblematic flowers and foliations, uniformly covers the field, and sustains a medallion with Saint in petit point needle painting. The edging with fringe ends at the streamers, with tassels.

*Length, 12 feet 10 inches; width, 3 feet 4 inches.*

769—MAGNIFICENT ALTAR FRONTAL

Early Spanish Renaissance embroidery. The rich and well-balanced work on this frontal, enriched with double borders, is divided into three panels which uniformly sustain scrolling arabesques and conventionalized blossoms and leafage. The whole displaying raised gold embroidery in solid and varying forms of stitching, together with the soft colored silks, that blends itself into a most elegant example of ancient needleworkers' art.

769-A—MAGNIFICENT ALTAR FRONTAL

Pendant to preceding.

770—ANTIQUE PERSIAN RED VELVET PANEL

Rare ruby-red color; richly embroidered with gold and silver. The foliated medallion and corners showing birds and floral motifs, together with Koranic transcripts. Seventeenth Century.

*Length, 4 feet 9 inches; width, 3 feet.*

771—INDO-PORTUGUESE TABLE COVER

Light ground, with conventionalized embroidery in form of a large central medallion, showing a double-headed bird and coronet. The field and border designs consisting of flowering scrolls and birds, all executed in light-colored silks; lined with ecru silk. Seventeenth Century.

*Length, 4 feet 9 inches; width, 6 feet.*





770



771



772—RICH EMBROIDERED ALTAR  
FRONTAL

Italian; Seventeenth Century. Bordering with coral-beaded embroidery in blue and gold. The ground work is in solid gold and silver executed in the "couching" process that agreeably sustains the Biblical figure subject, rendered in massive silk needlework (features being delicately painted on satin and appliquéd), representing the Ascension of our Saviour to Heaven, borne upon a cloud surrounded by Cherubims, and a nimbus of Glory. The Holy Virgin appears kneeling, and the Archangel Gabriel and the Almighty Father with shield, bearing the words Quis V. T. Deus ("He who is God"), together with an emblem of the Sun, finish the composition.

*Length, 6 feet 6 inches; width, 3 feet 3 inches.*

773—RICH ALTAR FRONTAL

Pendant to the preceding. With a representation of the Madonna and Child, together with St. John, and a kneeling Mary; the execution is similar to the preceding.

*Length, 6 feet 6 inches; width, 3 feet 3 inches.*

774—ANTIQUE PERSIAN PANEL

Antique ruby-red velvet, enriched with gold and silver embroidery of the Seventeenth Century. The design with bordering and foliated panel motifs shows leafy scrolls, birds and emblematic blossoms, together with Koranic transcriptions.

*Length, 4 feet 10 inches; width, 2 feet 10 inches.*





772



773





774

775—ANTIQUE PERSIAN VELVET PANEL IN FRAME

Antique ruby-red velvet, enriched with gold and silver embroidery of considerable interest owing to the appearance of the alluring sirens in bird forms; Greek-like and corresponding to Athenian motifs of the Fifth Century B. C. The medallion in foliated form is surrounded by triple borders, in varied scroll designs; all finely executed. Sixteenth or early Seventeenth centuries.

*Length, 4 feet 9 inches; width, 3 feet 2 inches.*

776—INDO-PORTUGUESE COVERLET

Old cream-white linen, covered with chainstitch needlework, centered by medallion and bordering involving arabesque and lotus motives.

*Length, 3 feet; width, 8 feet 3 inches.*

777—ANTIQUE SPANISH VELVET COVERLET

Oriental style; ruby-red ground, with conventional floral patterns in cut velvet; bordered with rainbow velvet and narrow East Indian gold figured braiding.

*Length, 5 feet 9 inches; width, 6 feet 6 inches.*

778—SMALL CHINESE SATIN EMBROIDERY

Dark blue satin in form of a valance, embroidered with dragon in gold, amid cloud forms, together with emblematic bats executed in light colored silks.

*Length, 6 feet; width, 1 foot 3 inches.*





775

No. 779

#### ORIENTAL RUG

Modern Copy of No. 211 in the Main Collection

Length, eight feet five inches. Width, six feet two inches.

*Warp, cotton. Weft, cotton. Pile, wool.*

*Texture, One hundred and ten hand-tied knots to the square inch.*

IN spite of its design this fabric has all the marks of modernity, and is a forceful comment on the difference between the ancient weavings of Persia and those of the present day. In transportation to this country it underwent a wetting in salt water, which has demonstrated the quality of the dyes.

No. 780

#### KURDISH MAT OF NORTHERN PERSIA

Length, four feet six inches. Width, three feet ten inches.

*Warp, cotton. Weft, wool. Pile, wool.*

*Texture, One hundred and forty-four hand-tied Persian knots to the square inch.*

THE work of a village weaver who has undertaken to substitute the pattern of a European carpet for the native Oriental designs. By way of elaboration an inscription has been added.

No. 781

MODERN SILK CARPET OF PERSIA

Length, five feet nine inches. Width, four feet six inches.

*Warp, silk. Weft, silk. Pile, silk.*

*Texture, Four hundred and forty hand-tied Persian knots to the square inch.*

SIMILAR in general character to No. 785, but considerably finer in texture. Altogether a praiseworthy example of the present-day Persian weaving.

No. 782

MODERN SILK CARPET OF KASHAN

Length, five feet eleven inches. Width, four feet one inch.

*Warp, silk. Weft, silk. Pile, silk.*

*Texture, Three hundred and sixty hand-tied Persian knots to the square inch.*

AN unusual and pleasing bit of color.

No. 783

MODERN SILK RUG OF PERSIA

Length, six feet four inches. Width, four feet six inches.

*Warp, silk. Weft, silk. Pile, silk.*

*Texture, About three hundred hand-tied Persian knots to the square inch.*

THE coloring and design of this small carpet are excellent and its quality commendable among the fabrics of the present time.

No. 784

CARPET OF SAMARKAND

Length, eight feet seven inches. Width, five feet four inches.

*Warp, cotton. Weft, cotton. Pile, silk, with ground of metal in flat stitch.*

*Texture of the piled surface, sixty hand-tied knots to the square inch.*

AN excellent example of the Samarkand weaving, in which special effort has been made at distinction by the substitution of metal for the customary piled ground.

No. 785

MODERN KALI OF DJUSHAGHAN

Length, thirteen feet seven inches. Width, six feet ten inches.

*Warp, cotton. Weft, wool.*

*Texture, eighty-one hand-tied knots to the square inch.*

THE weaving of Djushaghan province are among the most attractive of native Persian floor coverings. This carpet, though coarse in texture, is strong, serviceable, and of sound color.

No. 786

HEAVY KALI RUG OF NORTHERN PERSIA

Length, fifteen feet seven inches. Width, seven feet eight inches.

*Warp, cotton. Weft, wool. Pile, wool.*

*Texture, About one hundred knots to the square inch.*

A HEAVY modern fabric made by the tribes in Azerbaijan province. The design is a modified modern version of the ancient Shah Abbas. The figures are heavy, and are to a great extent loosely distributed, a mark of nomad origin. The colors are strong and good, and the fabric calculated to withstand unlimited wear.

FRAMED PRINTS AND ETCHINGS

787—FRAMED PHOTOGRAVURE

"Romon Sanatus Recept," by L. & M. Rodman.

*Plate, 14 inches by 22 inches.*

788—FRAMED ETCHING

"A Roman Chariot Race," by Maurice Deville; after the painting by V. Checa.

*24 inches by 38 inches.*

789—FRAMED PHOTOGRAVURE

"The Duchess of Devonshire," after Sir Joshua Reynolds.

*24 inches by 34 inches.*

790—SMALL FRAMED ETCHING

"The Meal." Remarque proof, by J. Hautecour, 1898; after Méissonier.

*7 inches by 9 inches.*



791—FRAMED ETCHING

"Napoleon and his Staff," after Méissonier. Published by M. Knoedler & Co.

792—FRAMED ENGLISH COLOR PRINT

"Mrs. Mills," in mezzotints, by T. R. Smith; after Engleheart's portrait.

11 inches by 15½ inches.

793—OLD ENGLISH COLOR PRINT

Sophia Western; engraved by T. R. Smith; after Hoppner.

10½ inches by 15½ inches.

794—FRAMED OLD ENGLISH COLOR PRINT

"The Cottage Door," engraved by George Keating; after Wheatley.

14 inches by 18 inches.

795—FRAMED ENGLISH COLORED PRINT

"Duchess of Devonshire and Daughter." Engraved by George Keating; after Sir Joshua Reynolds.

15 inches by 18 inches.

796—FRAMED ETCHING

"A Bit of Mortgage." Remarque signed proof, by James Dobie; after Dendy Sadler.

17 inches by 22 inches.

## OIL PAINTINGS AND WATER COLORS

No. 797

J. GRIVAZ

*French School, Contemporary*

### THE REJECTED AND ACCEPTED SUITORS

A PAIR OF WATER COLORS

Height, 16¼ inches; Width, 11¼ inches.

IN one a group of girls watches from the door of a modiste's establishment, as one of their number, setting off with a bandbox, is rejecting the advances of a gentleman who has accosted her.

IN the other, the same girl is walking arm in arm with a young man of her own class, who is carrying her bandbox and umbrella.

Signed: "J. Grivaz."

No. 798

ÉDOUARD DETAILLE

*French School, 1848*

KING EDWARD VII AS PRINCE OF WALES

WATER COLOR

Height, 13 inches; Width, 9 inches

A SPIRITED sketch and excellent portrait of the present King of England. Mounted on a white charger, the figure is seen facing three quarters to the right, visible to the stirrups. The Prince is in the uniform of a Field Marshal and carries a baton. Signed and dated at the lower center: "Edouard Detaille, Juin, 1895."

No. 799

UNKNOWN

VENICE

Height,  $5\frac{1}{4}$  inches; Length,  $9\frac{1}{4}$  inches

A PORTION of the buildings which front on the Grand Canal stretches horizontally across the middle distance. The Campanile towers above them a little to the left of the center. In the foreground the water is reddened by the reflections of some bales and of a man's cap, that are prominent notes in the dark mass of a group of boats, lying beside two posts.

Signed and dated at the lower left with the monogram, "S. H."

No. 800

ATTRIBUTED TO PEETER POURBUS

*Flemish School, 1510?-1584*

HEAD OF A WOMAN

Height,  $11\frac{3}{4}$  inches; Width,  $8\frac{3}{8}$  inches.

THE head is covered with a black velvet cap, lined with white silk. Its front forms a circle round the brown hair and its back is decorated with a hoop of gold and jewels. The face, three-quarters to the left, is that of a middle-aged woman, whose eyes are fixed on the spectator. A ruff and two chains of gold links encircle the neck, above a guimpe, decorated with a diaper of gold thread. This is inserted in a bodice of olive-green velvet. From the shoulders hangs a white fur cloak, connected across the bosom by a long chain of pearls, garnets and sapphires, set in gold. On each side of the cloak appears a portion of a black heraldic eagle.

No. 801

AFTER GERARD DOU

*Dutch School, 1613-1675*

PORTRAIT OF THE ARTIST

Height, 17 inches; Width, 12 inches.

THE figure of a man, resembling the portraits of Dou, is shown leaning against the right side of an open window, his left elbow resting on the sill, while he holds a violin. The right hand is drawing a bow across it. He is gazing off to the left with a dreamy expression. A large music book lies on the sill in front of him, and back of it, in the obscurity of the room, a man sits smoking, while he watches a woman, who stands ironing some linen on a table.

No. 802

ATTRIBUTED TO CASPAR NETSCHER

*Dutch School, 1639-1684*

RETURN OF THE SPORTSMAN

Height, 17½ inches; Width, 14 inches.

IN front of a green canopied four-post bedstead that occupies the right of the foreground a lady stands, holding down her hand to a little spaniel as it fawns upon her dress. The latter is of a pale lavender pearly satin with a delicate mauve bodice. A handkerchief is laid over her blond ringlets. Back of her, on the right, a maid servant holds a finger to her lips, as if to enjoin silence on a man who has just entered from the rear left. He has a gun over his shoulder, from which a bird hangs.

No. 803

ATTRIBUTED TO ISACK VAN OSTADE

*Dutch School, 1612-1649*

DISTRIBUTING ALMS

Height, 15¾ inches; Length, 27¾ inches.

ON the left of the scene appears the gabled end of a building, into the side of which has been built a portion of white wall, surmounted by a bas-relief of three figures. On the parapet of the steps that lead up to the doorway of the building rests a basket of loaves, from which a woman is distributing alms to the poor and afflicted. Many of these bear testimony to the ravages made by the War of Independence. For example, in the group around the steps appears a man who has lost a leg, while in the foreground another who has lost both feet is shuffling forward on his knees and



hands, the latter holding little crutches. A blind man is following the lead of his dog, and other specimens of the halt and the maimed are making their way hither from the distance, some approaching from the towered gateway of a city on the right. In the background brownish-gray hills show against faint fleecy clouds that hang below a greenish-gray sky.

No. 804

## JAN BOTH

*Dutch School, 1610-1650*

### ITALIAN LANDSCAPE, WITH FIGURES

Height, 32 inches; Length, 37 inches.

CONSPICUOUS on the left of the composition is a natural arch of rock, or possibly the ruined remains of some antique building, now overgrown with greenery and surmounted by sapling trees and bushes. In the shadow beneath it appears a doorway, through which a man is bringing a tankard of beer to three others, who are seated at a table. A girl and a child are coming away from them toward the center, where the principal group is disposed. A shepherd, clad in a sheepskin, stands beside an ox, on which a buxom woman is seated. To the right of the ox appears a donkey laden with panniers, and distributed around are a dog, three sheep and a goat. The last is white, as also are some wrappings over the donkey's panniers and the woman's sleeves, these forming the prominent spots of bright light in the composition. Farther back on the right, beneath a ruined tower, some shepherds are grouped around a woman. Trees appear in the farther distance, and over their tops rises a mountain with a conical peak. A warm amber glow pervades the lower sky, above which is a stretch of luminous greenish blue.

No. 805

## ARTHUR MEADOWS

*English School, Contemporary*

### CHURCH OF THE JESUITS, VENICE

Height, 19½ inches; Length, 29½ inches.

THE view shows a vista of the Grand Canal, bordered on the left by the Fondamenta della Zattere. In the center of the quay appears the columned façade of Madonna del Rosario, the Church of the Gesuati. Various craft cluster along the quayside, in the distance being a square-rigged vessel. In mid-channel, coming toward us, with two brilliant orange sails, is a boat, which is also being propelled by two pairs of oars.

Signed and dated at the lower left: "Arthur Meadows, 1902."

No. 806

HENRI EUGÈNE LE SIDANER

*French School, Contemporary*

LUMIÈRES

Height, 27½ inches; Length, 36 inches.

THE scene represents one of this artist's visions of architecture, seen in a suffused moonlight that is blurred in places by the ruddy glow of the windows, lit from the inside. On the right of the foreground are two houses, their lower stories fronted by an open door and large windows, through all of which a soft red and yellow glow is visible. The outer walls are of white plaster set between posts, which are surmounted by wooden corbels, supporting the projections of the upper story. Beyond the second house the main road is met by a cross street, on the opposite side of which is a corner building, white with a high-pitched slate roof, terminating in a point. Its lower windows are warm with glow, and in front of the one which faces the main street appears a figure beside a hand cart. Near it, in the roadway, stands a two-wheeled wagon with a blue hood, drawn by a white horse. The vista of the street is continued with other buildings, among them one with a red-tiled roof. The coloring of the road is a drowsy drab, while the sky is luminous with slightly greenish creamy vapor.

This picture received Honorable Mention at the Exhibition of the Carnegie Institute, Pittsburg, 1901.

Signed at the lower left: "Le Sidaner."

FURNITURE IN ART GALLERY

MAIN FLOOR

807—SMALL CARVED AND GILT TABLE

With Levento marble top and massive carved griffen legs; style of Louis Quatorze.

*Size of top, 22 inches by 24 inches.*

808—ANTIQUE GILT ARMCHAIR

Richly carved in Louis Seize design with oval crests, roses and laurel leaves; upholstered in flowered silk broché with light ground.

809—ANTIQUE CARVED WALNUT RETABLE PANEL

French Renaissance; presenting a series of seven panels, divided by narrow carved pilasters and holding bracketed bases, that support sculptured Saints, including the Madonna and Infant Jesus, St. Joseph, St. John, Mary and the Archangel St. Michael. The outer panels at either end, sustaining secular personages for whom the work was probably executed.

*Length, 5 feet 8 inches; height, 19 inches.*

CONSERVATORY—MAIN FLOOR













810—SPANISH WOOD COFRE

Form of Italian cassone; front embellished with stucco relief ornamentation in the form of panels; cartouche and borders painted and gilded. Sixteenth Century.

*Length, 5 feet 3 inches by 18 inches deep.*

811—SMALL GILT TABLE

Louis XIV design, with griotte marble top; carved shelf, masks and cooing doves in free relief.

*Diameter of top, 23 inches; height, 32 inches.*

812—LARGE GILT ITALIAN ARMCHAIR

Carved rococo style, with cherubs, globe and dog in relief; covered in red velour and antique ecclesiastical appliqué embroidery, with sunburst and letters I. H. S.

813—ITALIAN SAVANAROLLA ARMCHAIR

Richly carved walnut, with figures, masks and griffins; carved-wood seat.

814—SAVANAROLLA ARMCHAIR

Italian walnut, with ivory inlay in star patterns and bordering; has inlaid seat.

815—GILT FOOTSTOOL

Covered in Aubusson tapestry of wreath and lyre design.

816—FOOTSTOOL

With gilt bronze frame; covered in red velour.

817—TEN GILT BANQUETTES

With carved cross-legs; covered in red mohair plush.

*Length, 24 inches; width, 18 inches.*

818—FOUR GILT SETTEES

To match the preceding. Double framed and covered in red mohair plush.

*Length, 46 inches; width, 18 inches.*

819—TEN GILT BANQUETTES

Carved cross-legged frames, Empire design; covered in red mohair plush.

*Size of seat, 18 inches by 24 inches.*

820—FIVE GILT SETTEES

To match the preceding Banquettes.

*Length, 46 inches by 18 inches.*

## CONSERVATORY

821—PAIR OF CARRARA MARBLE BUSTS OF APOLLO AND YOUNG AUGUSTUS

With white marble termini pedestals.

*Each, Height, 20 inches.*

*Pedestal, Height, 6 feet.*

822—PAIR OF CARRARA MARBLE BUSTS OF DEMOSTHENES AND SOPHOCLES

With marble termini pedestals.

823—PAIR OF CARRARA MARBLE BUSTS OF THUCYDIDES AND EURIPIDES

With marble termini pedestals.

824—PAIR OF CARRARA MARBLE BUSTS OF CLAUDIUS AND HOMER

With marble terminal pedestals.

825—TWO JAPANESE BRONZE HANGING LANTERNS

Globular shape, with scrolled reticulations.

826—TALL FRENCH FAÏENCE WATER PITCHER

Cylindric form, with double handles; coated in mottled green and yellow glaze, and showing foliage in low relief.

*Height, 44 inches; diameter, 8 inches.*

827—LARGE JAPANESE POTTERY VASE

Oviform, with four rudimentary masks and raised leafy scrolls, covered in mottled green flambé glaze.

*Height, 24 inches; diameter, 18 inches.*

828—TALL JAPANESE BRONZE VASE

Embellished with fish and wave motif in low relief; coated in brown patina.

*Height, 29 inches; diameter, 15 inches.*

829—LARGE MARBLE PEDESTAL

Used for plants. Verte-antico marble; sculptured in Doric style, with triglypho and garlands.

*Height, 37 inches; top, 28 inches square.*

830—LARGE SCULPTURED MARBLE WALL FOUNTAIN

Semi-circular form basin, with angular ends and raised on slender standard. Italian work of the Seventeenth Century.

*Height, 3 feet; width, 6 feet 6 inches.*

831—STONE GARDEN VASE

Octagonal form, carved scaled diaper panels.

*Height, 29 inches; diameter, 26 inches.*

*RENAISSANCE LIBRARY—SECOND FLOOR*





# CONSERVATORY

1000—Large Italian Marble Bust of Apollo and Youth Apollo  
 with a youth (Athena) seated at his feet.

Full length, 6 feet.  
 Pedestal, Height, 6 feet.

1001—Large Italian Marble Busts of Demosthenes and Sophocles  
 with a youth (Athena) seated at their feet.

1002—Large Italian Marble Busts of Thucydides and Euripides  
 with a youth (Athena) seated at their feet.

1003—Large Italian Marble Busts of Claudius and Horace  
 with a youth (Athena) seated at their feet.

1004—Large Italian Bronze Hanging Lanterns  
 with a youth (Athena) seated at their feet.

1005—Large French Faience Water Pitcher  
 with a youth (Athena) seated at their feet, with double handles; coated in mottled green and yellow glaze, and  
 with a youth (Athena) seated at their feet in low relief.

Height, 24 inches; diameter, 18 inches.

1006—Large Japanese Pottery Vase  
 with four rudimentary masks and raised leafy scrolls, covered in mottled  
 green flambé glaze.

Height, 24 inches; diameter, 18 inches.

1007—Large Japanese Bronze Vase  
 embellished with fish and wave motif in low relief; coated in brown patina.

Height, 29 inches; diameter, 15 inches.

1008—Large Italian Marble Pedestal  
 Used for plants. Verde-antico marble; sculptured in Doric style, with triglypho and  
 genolia.

Height, 37 inches; top, 28 inches square.

1009—Large Italian Marble Wall Fountain  
 with a youth (Athena) seated at their feet, form basin, with angular ends and raised on slender standard. Italian  
 work of the sixteenth century.

Height, 3 feet; width, 6 feet 6 inches.

1010—Large Italian Vase  
 Octagonal form, carved scaled diaper panels.

Height, 24 inches; diameter, 18 inches.







## PLANTS

- 832—LARGE PALM PLANT  
Of the Kentia genera. In tub, with bark.
- 833—TWO LARGE PALMS  
Same variety as the preceding. In tubs.
- 834—TWO LARGE SATINA PALMS  
In tubs.
- 835—LARGE SATINA PALM  
Same variety as the preceding.
- 836—TWO LARGE LIVISTONA PALMS  
In tubs.
- 837—LARGE LIVISTONA PALM  
Same variety as the preceding.
- 838—LARGE PALM  
Of the Martinicia variety. In bark-covered tub.
- 839—TWO LARGE PALMS  
Of the Rhaps genera. In bark-covered tubs.
- 840—LARGE NEEDLE-POINTED PHOENIS PALM  
In bark-covered tub.
- 841—LARGE PALM  
Of the Caryota genera. In tub.
- 842—LONG-LEAVED PALM  
Of the Waisrill variety.
- 843—EIGHT SMALL PLANTS  
Potted ferns, pine plants, etc.
- 844—HANGING BASKET  
With ferns.
- 845—THREE BOXES, WITH TALL PALM PLANTS  
Along the cornice ledge.
- 846—FOUR BOXES  
With varying plants.
- 847—TWO LARGE HANGING AIR PLANTS  
With long tendrils.

## LIBRARY

### SECOND FLOOR

#### 848—LARGE DARK OAK LIBRARY TABLE

Richly carved in Renaissance design, with caryatids, garlands and scroll work at either end. Top with carved edge. Antique finish to match woodwork of room.

*Height, 34 inches. Top, 6 feet by 3 feet 3 inches.*

#### 849—RED VELVET TABLE COVER

With border in appliqué embroidery, and lined with red silk.

*3 feet by 5 feet 6 inches.*



850

#### 850—SEVEN CARVED OAK ARM-CHAIRS

High square-backed forms, with carved masks at arms; antique finish; upholstered in red silk damask, with red velour appliqué. Early Louis XIV design.

#### 851—TALL TIFFANY FAVRIL GLASS AND BRONZE LAMP

From specially prepared models.

*Height, 35 inches; diameter, 15 inches.*

#### 852—FIVE FRENCH BRONZE APPLIQUES

Renaissance designs; cast from special models by Vian, of Paris; showing Satyr masks and scroll motifs. Three branches each, for electric lights.

*Height, 24 inches; spread, 17 inches.*

#### 853—PAIR OF BRONZE RENAISSANCE ANDIRONS

Claw feet, with masks and carouches; surmounted by figures holding cornucopias. Dark brown patina.

*Height, 37 inches.*

#### 854—TWO PAIRS WINDOW CURTAINS

Of red silk damask, together with valance of same material, enriched by red velour appliqué in Louis XIV style. The long curtains, in full width, are lined with buff silicia and trimmed with edge fringe, including tasselled loops. Complete with poles and fixtures.

*Length, 9 feet 9 inches.*





... of room.  
... of room.  
... of room.  
... of room.



...—Early Louis XV.  
...  
... with  
... with  
... Early Louis  
XV.

111—Tall, by FAVRIL GLASS  
...  
From specially prepared models.

112—Favril BRONZE AP-  
...  
Renaissance design, from  
... of Paris;  
... and scroll mo-  
... for elec-  
...

... RENAISSANCE  
...  
... by Favril hold  
... black brown pe-  
...

113—From French WINDOW CURT  
... by red ve-  
... with, are  
... loops.  
...







855—PAIR RED SILK DAMASK PORTIERES

To match the preceding. With red velour appliqué bordering; lined with red silk, and trimmed with fine fringe. Complete with pole and fixtures.

*Length, 8 feet.*

855-A—FRENCH RED CARPET RUG

Heavy pile, and fine single color. Made in one piece.

*Length, 19 feet; width, 12 feet.*



858

LOUIS XV BEDROOM  
SECOND FLOOR

856—GORGEOUS LOUIS XV BEDSTEAD

Made by Zwiener, of Paris. Executed in palissandre and marquetterie, with superlative ormolu bronze mounting. Cast from specially prepared models, of which some were used only on one occasion before (for Ludwig II., the late King of Bavaria, and destined for the Royal Hohen-Schwangau Palace). This applies especially to the large ormolu figures in torso, with accompanying ornaments, that form the posts on head-piece; as also to the sleeping cupid surmounting the centre, with the helmet of Ægis. The foot-board, which was especially modelled for Mr. Yerkes, sustains other cupids in free relief, that hold up draperies, revealing radial rays of the rising sun, forming a background for the large couchant figure of a nymph. This composition allegorically represents the Dawn of Morning, as the head-piece, with its sleeping amour suggests Night. These castings, besides being most carefully chased, are gilt in the old mercury process. Complete with palissandre and ormolu dome-piece, forming canopy, and matching the bedstead, green silk damask side curtains, with passementerie trimmings and dra-

peries. French box springs and hair mattress, and a bedspread of green satin, with lace bordering. Has a raised green satin tufted platform, in the French style.

*Width of bedstead, 7 feet at head; length, 8 feet.  
Height of canopy with draperies, 12 feet.*

847—TWO SMALL NIGHT STANDS

Louis XV design. To match the preceding Bedstead. Made by Zwiener, of Paris. Of palissandre, with inlay and ormolu mounting. Graceful *bombé* front.

*Height, 38 inches; width, 15 inches.*

848—FRENCH PALISSANDRE COMMODE

To match the preceding. Made by Zwiener. *Bombé* front, with marquetterie and fine ormolu bronze mounting, in Louis XV design; with red Brèche marble top.

*Height, 36 inches; width 5 feet 6 inches.*

859—FRENCH PALISSANDRE AND  
ORMOLU VITRINE

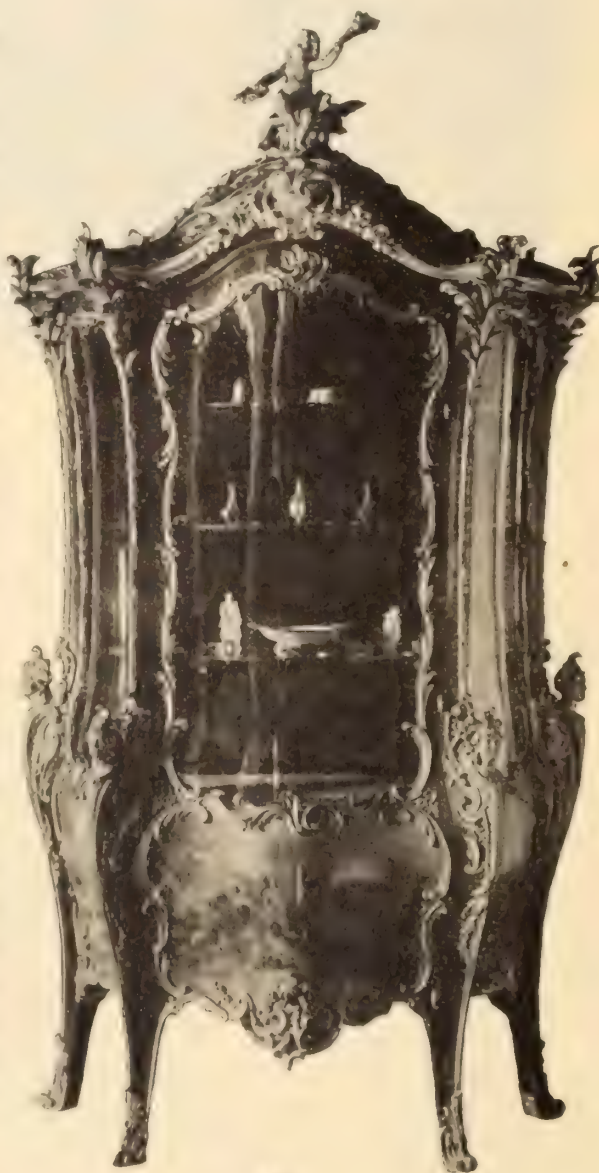
Made by Zwiener. With *bombé* front, the door and sides in flint glass, shaped from special moulds. Lower section is finished with three Vernis-Martin panels painted in Boucher style. The mountings, which are in ormolu bronze, includes torso figures at the ends, and cupids with torches and wreaths at the top. Fitted with two glass shelves, and lined with red velour.

*Height, 7 feet 6 inches; width, 4 feet.*

860—FRENCH PALISSANDRE AND  
ORMOLU VITRINE

Made by Zwiener. For centre of room. Has four glass sides, and is raised on high stand, with ormolu figures and other ornamental mountings, including a rich stretcher. The ormolu mounting corresponds with the other Louis XV furniture of room, and shows cupids with torches and wreaths at the top. Fitted with two glass shelves, and lined with plush.

*Height, 7 feet; width, 29 inches.*









... French

...

...

...

...rquetterie and  
marble top.









861—FRENCH PALISSANDRE BANQUETTE  
With ormolu bronze mounting, in  
Louis Quinze design; upholstered  
in green silk damask.

862—TWO LOUIS QUINZE ARM-CHAIRS  
Low bergère shape; frame of pal-  
issandre wood, with ormolu bronze  
mounting; upholstered in green  
silk damask.

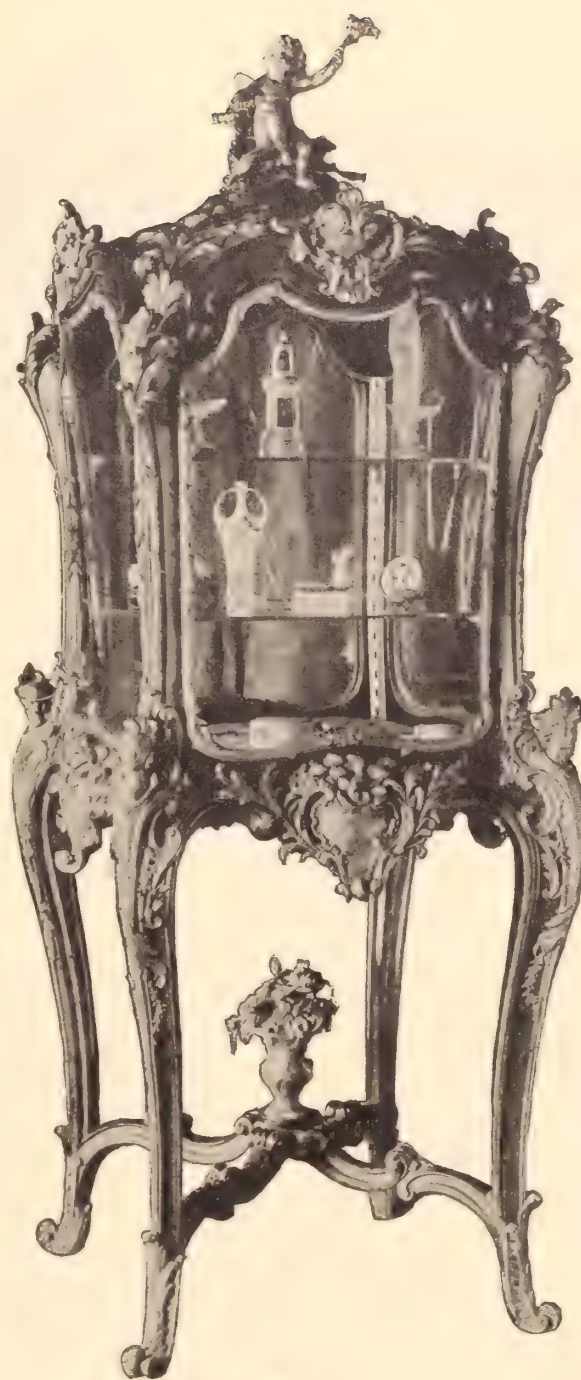
863—BERGERE  
To match the preceding. Palis-  
sandre wood and ormolu frame;  
upholstered in green silk damask,  
with French loose cushion seat.

864—SMALL GILT GEM TABLE  
Louis XVI style. With red vel-  
vet lining and glass top; delicately  
carved, and powder gilt.

*Height, 27 inches; diameter, 16 inches.*

865—INLAID PALISSANDRE WOOD  
PEDESTAL  
Made by Zwiener. With four  
*bombé* sides; the fine chased or-  
molu mountings, including figures,  
are of the Louis Quinze design,  
matching the other furniture of the  
Louis XV Room. Has African  
marble top.

*Height, 4 feet.*



860

866—FRENCH ORMOLU AND AGATE MANTEL SET

(a) Urn-shaped clock, with revolving enamelled dials, and ormolu bronze  
handles. Raised on square base, with gilt bronze panels and four small  
feet. Louis XVI design.

*Height, 15 inches; base, 5½ inches square.*

(b) Pair of ormolu figure candelabras. In form of cupids holding vases with  
branches. For three candles each. Raised on small pedestal of agate  
and ormolu, with fine chasing.

*Each: Height, 16 inches.*



867—FRENCH ORMOLU AND RED AFRICAN MARBLE CLOCK

Urn shape, with narrow enamelled revolving hour and minute dials. The fine ormolu mounting includes two handles in the form of Triton figures, with spears and dolphins. The urn, resting upon a square African marble plinth, is finished with chased ormolu finial at the top, matching the remaining fine ornamentation.

*Height, 2 feet 10 inches; width, 2 feet 7 inches*

868—TWO PAIRS LONG WINDOW CURTAINS

With French lambrequin over-draperies. Louis XV design. Green silk damask, lined with buff sateen and trimmed with passementerie cords and double-tasselled loops; including four gilt bronze loop-holders. Complete with handsome rosewood and ormolu cornices and fixtures.

*Length, 9 feet 4 inches; width, 5 feet.*

869—TWO PAIRS LONG WINDOW CURTAINS

To match the preceding. Complete with bronze loop-holders, rosewood and ormolu cornices and fixtures.

*Length, 9 feet 4 inches.*

870—TWO DOOR DRAPERIES

Green satin damask, to match the preceding window curtains. Complete with French rosewood and ormolu cornices and fixtures.

871—SILK DAMASK WALL COVERING

Green *ton sur ton*. Louis XV pattern.

LOUIS XI ROOM SECOND FLOOR







...minute dials. The fine  
...figures, with spears  
...plinth, is finished  
...the remaining two movements.

Green silk damask,  
and double-tasselled  
with handsome rose-

rosewood and or-

Complete with







- 872—SIX-FRENCH BRONZE APPLIQUES  
Fine Louis Quinze models. Made by Vian, of Paris. With three branches each, and arranged for electric lights. Rococo scroll back plate, twenty seven inches high. Spread, 22 inches between branches.

- 873—PAIR OF LOUIS XV BRONZE AND-IRONS  
Fine rococo scroll model. Made by Vian, of Paris.

*Height, 15 inches.*

- 874—FRENCH PALISSANDRE WOOD MANTEL  
With bronze ormolu mounting. By Zwiener, of Paris. Including end figures and candelabra attachments. Mantel has concaved marquetterie panelled upper section, and ormolu embellishment in scroll and shell forms below, together with marble facing and French iron linings.

*Width of mantel, 6 feet 6 inches.*



864

- 875—OVERMANTEL, WITH BEVELLED FRENCH MIRROR  
Rich ormolu mounting, to match the above-described mantel; including cartouche with finely modelled cupid supporters at the top.

*Height, 66 inches; width, 45 inches.*

- 876—FRENCH SAVONERIE CARPET  
Louis XV design, with corner forms and cartouches, and wide bordering. The centre sustains rococo emblems. Hand-woven fine long pile, in monotone green shades. Made by G. & D. Hamot, of Paris, from a special design.

*Length, 24 feet 9 inches; width, 22 feet 4 inches.*

- 877—TWO ROSEWOOD SIDE CHAIRS  
With seats upholstered in plain red tufted satin. (In Dressing-room.)

- 878—ROSEWOOD ARM-CHAIR  
Upholstered in plain red satin. (In Dressing-room.)

- 879—COMFORTABLE ROSEWOOD LOUNGE  
Covered in plain red satin; with three loose pillows to match. (In Dressing-room.)

*Length, 5 feet 6 inches.*

880—ROSEWOOD TABLE

Carved and inlaid. With drawer. (In Dressing-room.)

*Top, 18 inches by 30 inches.*

881—LARGE ROSEWOOD WARDROBE

With inlaid panelled doors attached to trim of room. (In Dressing-room.)

*Height, 8 feet 9 inches; width, 8 feet.*

882—LARGE INLAID ROSEWOOD CHIFFONIERE

To match the preceding. With bevelled mirror; cupboard doors and drawers. (In Dressing-room.)

*Height, 52 inches; width, 60 inches.*

883—PAIR WINDOW CURTAINS

Of plain red satin; lined with silicia, and including cord loops. Complete with brass pole and fixtures. (In Dressing-room.)

884—FOUR SINGLE PORTIERES

Of plain red satin; lined with red silk. Complete with rods and fixtures. (In Dressing-room.)

885—PLAIN RED SATIN WALL COVERING

On walls of Dressing-room.

886—BRONZE CEILING LIGHT

Crown design, with six electric lights. (In Dressing-room.)

887—BRONZE SIDE LIGHT

To match the preceding. (In Dressing-room.)

888—AXMINSTER CARPET

Plain red color. (In Dressing-room.)

*10 feet 10 inches by 14 feet.*

889—MIRROR WITH SILVERED BRONZE FRAME

In adjoining Bathroom.

*Size, 2 feet 8 inches by 3 feet 6 inches.*

890—WHITE ENAMELLED FAIRBANKS SCALE

In Bathroom.

891—SATINWOOD SIDE CHAIR

With inlay and painting; seat upholstered in green velour. In Bathroom.

892—PAIR WINDOW CURTAINS

In Bathroom. Of heavy yellow twilled silk, lined with silicia; including cord loops. Complete with pole brackets and rings.

## INDIAN ROOM

### SECOND FLOOR

893—THREE JAPANESE OBJECTS

Comprising Hirado blue and white watering-pot, small blue hawthorn vase, and a Kaga candlestick.

894—FOUR JAPANESE OBJECTS

Comprising porcelain okimono, young girl on back of elephant, blue and white cup stand, old Kioto censer, and a blue and white porcelain cup, with bronze tray.

895—FOUR CHINESE OBJECTS

Small celadon bowl, two blue and white porcelain shoes, a blue and white snuff-bottle of the Ch'ien-lung period, and a blue and white teapot.

896—THREE JAPANESE OBJECTS

Mikawachi pottery bowl with *dog foo* decoration, old pottery water-jar with brown decoration and green splash glaze, and a Hirado porcelain blue and white flower-holder.

897—TWO JAPANESE FAIENCE VASES

One conical shape with raised blue decoration, the other cylindrical shape with perforated border and turquoise glaze.

898—CHINESE BLUE AND WHITE HAWTHORN VASE

Oviform, with blossoms and branches of the mei-hua (plum) tree reserved in the white on a ground of reticulated blue, like fissured ice. Nineteenth Century.

*Height, 18 inches.*

899—CHINESE HAWTHORN GINGER-JAR

Ovoid shape, with clusters of plum blossoms in white reserve on a ground of pel-lucid blue, including two white reserved panels in foliated form, showing objects and scholars' emblems, or the so-called "Hundred Antiques." K'ang-hsi period (1662-1722).

*Height, 7½ inches.*

900—JAPANESE POTTERY HANGING JAR

Ovoid shape, with four small handles. Coated in gray flambé glaze, and encased with split bamboo netting.

*Height, 12 inches; diameter, 11 inches.*

901—LARGE JAPANESE POTTERY EWER

Jar-shaped, with spout and side handle in form of bamboo shoots and twigs with leafage; covered in vitreous green glaze. The cover is surmounted by a *fu-dog* in yellow.

*Height, 24 inches.*



902—JAPANESE POTTERY HANGING JAR

Coated in brown glaze and encased in bamboo netting.

*Height, 13 inches; diameter, 11 inches.*

903—LARGE MEXICAN BROWN POTTERY EWER

With simple spout and side handle in form of reversed elephant trunk.

*Height, 18 inches.*

904—TWO OBJECTS

An antique Mexican pottery vase, in design of a seated figure; and an Indian basket, with amber heads; on a bronze stand.

905—TWO GROTESQUE EAST INDIAN ORNAMENTS

One, a primitive-shaped dog of iron, with gold damascene in design of a saddle cloth; the other in design of an elephant, of similar workmanship.

*Height, 8 and 9 inches respectively.*

906—GROTESQUE IRON ANIMAL

East Indian. A stag of iron, inlaid with gold.

*Height, 14 inches.*

907—OXIDIZED SILVER-PLATED CASKET

With handle; ornamented in repoussé flowered gadroons, and surmounted by a bird.

*Height, 8 inches.*

908—FOUR EAST INDIAN TEAKWOOD CHAIRS

With fine openwork and border carving; seats upholstered in plain red twilled tapestry burlaps.

909—SMALL EAST INDIAN TEAKWOOD TABLE

With square top and shelf, richly carved open scroll work.

*Height, 25 inches; top, 21 inches square.*

910—EAST INDIA TEAKWOOD CENTRE TABLE

Octagonal shape; richly carved to match room. Top carved with crossed borders in small arabesque design.

*Height, 30 inches; diameter, 3 feet 6 inches.*

911—CARVED TEAKWOOD SWINGING SETTEE

Suspended from the ceiling with ornamental bronze chains and attachments of special make; seat upholstered with plain red tapestry burlaps; including three loose pillows.

*Width, 4 feet 6 inches.*

912—ELABORATE BRONZE CEILING LIGHT

With silk fringe and chain.

HALL - SECOND FLOOR



Height, 18 inches.

ire; and an Indian bas-

workmanship.

Height, 14 inches.

monitored by a

Height, 8 inches.

upholstered in plain red twilled

inches square.

up carved with crossed borders

try budgets, including three







913—JAPANESE BRONZE KEMAN

With Buddhist divinity, and mounted for electric side light with lamps.

*Height, 18 inches; width, 12 inches.*

914—RED AXMINSTER CARPET RUG

Made in four widths.

*12 feet 8 inches by 9 feet 4 inches.*

915—WOODWORK OF ROOM

Teak woodwork of this room; richly carved and left in natural color. From the designs of Mr. Lockwood DeForest and especially executed for Mr. Yerkes in East India. It is octagonal form, including carved arches, columns, recessed shelving, corner mantel and fireplace with tile facing of same; also all panelling, two door trims, surbase, bracketed cornice, and ceiling panelling. All complete without door jambs, doors or steps to Palm Garden.

*Dimensions of room: Height, 10 feet 3 inches; width, 12 feet 5 inches; length 15 feet 6 inches.*

## PALM GARDEN

### STATUARY, VASES AND BENCHES

916—TALL OPAQUE GLASS VASE

With long, slender neck; light amber-colored exterior. Inner surface pink.

*Height, 32 inches.*

917—SPANISH OVIFORM POTTERY VASE

Coated in mottled green glaze.

*Height, 32 inches.*

918—WHITE MARBLE BUST

A page, wearing a cap ornamented with a feather.

*Height, 21 inches.*

919—TWO IMITATION STONE VASES

Antique Italian style; cast in cement.

*Height, 36 inches.*

920—WHITE MARBLE GARDEN SEAT

With arms and end supports, sculptured in form of lion head and garlands; including a fluted border.

*Length, 4 feet 8 inches; width, 1 foot 6 inches.*

921—TWO MARBLE GARDEN SEATS

With sculptured griffins supports, and thick Cipollino marble top.

*Each: Length, 4 feet 11 inches; width, 1 foot 7 inches.*



922—WHITE MARBLE SEAT

Richly sculptured supports, with cornucopias, cartouches, fruit and acanthus-leaves.  
White marble top, with sculptured bordering.

*Length, 5 feet 2 inches.*

923—FOUR GRAY ISTRIAN MARBLE VASES

Classic form, with sculptured gadroons near base.

*Each: Height, 27 inches.*

924—PAIR OF OLD CAEN STONE LIONS

Seated, and supporting armorial shields, quartered.

*Each: Height, 38 inches; bases, 20 inches by 20 inches.*

925—TWO ISTRIAN MARBLE GARDEN STATUES

Figures of Ceres and Flora.

*Each: Height, 4 feet 6 inches; base, 14½ inches diameter.*

926—TWO WHITE MARBLE GARDEN STATUES

Young Bacchanal figures.

*Height, 4 feet 10 inches.*

927—TWO BRONZE APPLIQUES

Roman lamp design, with favril glass shades; match applique in Second Hall.

*Oblong back plate, 7 feet by 4 inches.*

## RARE PLANTS

### IN PALM GARDEN

928—TWO LARGE FINE PALMS—KENTIA GENERA

In tubs.

929—TWO LARGE PALMS

Same variety as the above. In tubs.

930—THREE LARGE PALMS—PHOENIS GENERA

In tubs.

931—TWO BOXES OF PLANTS

Spotted leaf manrica.

932—THREE BOXES WITH SPOTTED LEAF MANRICA PLANTS

Similar variety to the preceding.



que in Second Hall.

## PLANTS

## GARDEN







- 933—LARGE PALM—PANOFUNES GENERA  
In tub.
- 934—THREE FINE CULTIVATED DICKSONIA PALMS WITH VINES  
In tub.
- 935—LARGE PALM PLANT—CARYOTA GENERA  
In tubs.
- 936—TWO FINE PANDANUS PALMS WITH FERNS  
In tubs.
- 937—TWO FINE PALMS  
Similar varieties as the above.
- 938—LARGE PALM—ARECU GENERA  
In tub with potted ferns.
- 939—LARGE LIVISTONA PALM  
In tub.
- 940—FOUR CULTIVATED DICKSONIA WITH VINES  
In tubs.
- 941—LARGE PALM WITH POINTED COCOS LEAVES  
In tub with ferns.
- 942—FOUR LARGE PALMS—KENTIA GENERA  
In tubs.
- 943—TWO LARGE PALMS—PHOENIS GENERA  
In tubs.
- 944—TWO LARGE PALMS  
Same variety as the above. In tubs.
- 945—LARGE PHOENIS PALM  
In tub.
- 946—FOUR BOXES WITH SHORT MANRICA PLANTS
- 947—TWO FINE PALMS—LUCANIA GENERA  
In tubs.



948—LARGE PALM

Same variety as the above.

949—LARGE AIR PLANT

Cultivated in form of tree trunk.

950—THREE RARE CULTIVATED DICKSONIA WITH FERNS

In tubs.

951—TWO FINE LARGE PALMS—PHOENIS VARIETY

In tubs.

952—TWO FINE LARGE PALMS—KENTIA GENERA

In tubs.

953—EIGHT SMALL POTTED PLANTS AND FERNS

Several varieties.

954—SIXTEEN POTTED PLANTS

Varied.

955—ELEVEN POTTED PLANTS AND RUBBER PLANTS

Small sizes and various.

956—TWENTY SMALL ODD POTTED PLANTS

## SECOND STORY HALL

957—PAIR OF PORTIERES

Made up of wide antique Renaissance tapestry bordering and red plush. The border on one side showing a chariot with the figure of Mars, and the other a goddess with chariot drawn by fabulous birds. The remaining accessories on each are alike, and include figured medallion caryatids and flowers, with yellow ground. Seventeenth Century. Brussels make. Complete with rod and rings.

*Length, 8 feet; width, 4 feet.*

958—THREE ELECTRIC BRONZE TRANSOM FIXTURES

Special design in green patina, with five lamps each; including small favril glass shades.

*Height, 19 inches; width, 3 feet 6 inches.*

*EMPIRE BEDSTEAD*



- 1. ...
- 2. ...
- 3. ...
- 4. ...
- 5. ...
- 6. ...
- 7. ...
- 8. ...
- 9. ...
- 10. ...

## STORY HALL

... dering and red plush. The  
... re of Mars, and the other a  
... remaining accessories on each  
... flowers, with yellow ground.  
... ch rod and rings.

Small 8 feet, width 4 feet

... including small favril glass

... of just 4 feet







- 959—THREE BRONZE APPLIQUES  
Matching one in Palm Garden. With shades of favril glass.

- 960—RED AXMINSTER CARPET  
On floor of Hall Corridor and on stairs to third floor.

## EMPIRE BEDROOM

### THIRD FLOOR

961—LARGE FIRST EMPIRE BEDSTEAD

San Domingo mahogany, with finely chased mercury gilt ormolu mountings, and uniform ends. The mahogany canopy or baldaquin is fitted with long draperies of Empire green and gold figured satin damask, to match room; silk lined, and trimmed with edge fringes. A bedspread and two day-bolsters of the same material are included, also a French box spring and hair mattress, together with two feather pillows. Raised on French satin tufted plattform.

*Length outside, 8 feet; width, 5 feet.*

962—MAHOGANY DRESSING TABLE

Empire style, with swinging mirror and mercury gilt ormolu mounting.

*Width, 4 feet 8 inches.*

963—MAHOGANY FRENCH COMMODO

To match the preceding. With doors, and mounting in mercury gilt bronze.

*Height, 40 inches; width, 58 inches.*

964—MAHOGANY CHEVAL GLASS

Empire style, with ormolu mounting.

*Height, 5 feet 8 inches, with frame  
width, 3 feet 3 inches.*

965—UPRIGHT FIRST EMPIRE SECRETAIRE

San Domingo mahogany, with fine chased and mercury gilt bronze mountings of the period. Has dark purplish-red porphyry top.

*Height, 4 feet 9 inches; width, 3 feet 3 inches.*

966—TALL EMPIRE CABINET

Of San Domingo mahogany; raised on high stand, with columns and lower shelf. Has fine ormolu bronze mountings; mirror back; glass doors and sides.

*Height, 6 feet 4 inches; width, 4 feet 4 inches.*





967—LARGE FIRST EMPIRE ARM-CHAIR

San Domingo mahogany, with massive gilt griffins and other ormolu mounting. Fontainebleau pattern. Seat and back upholstered in green silk velour.

968—TWO MAHOGANY SIDE CHAIRS

Empire style; seats covered in green and gold satin damask.

969—PAIR TALL EMPIRE CANDELABRUMS

Fine ormolu bronze, with griotte marble bases, and nine candle branches.

*Each: Height, 38 inches; base, 6¼ inches.*

970—SAN DOMINGO MAHOGANY PEDESTAL

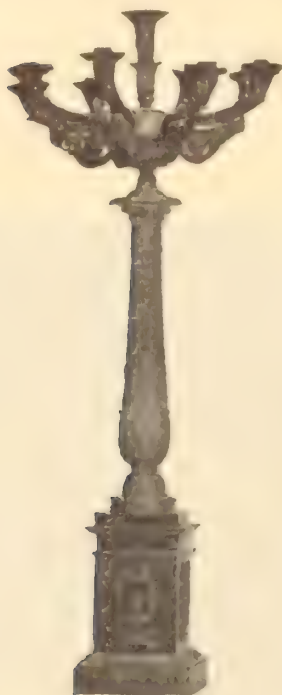
Empire style; square form.

*Height, 47 inches; top, 14 inches square.*

971—SAN DOMINGO MAHOGANY PEDESTAL

Round shape. With ormolu mounting.

*Height, 41 inches; top, 12 inches diameter.*



973



972



973

972—ANTIQUE MAHOGANY EMPIRE CLOCK

Column pattern, with fine ormolu bronze mountings and pendulum.

*Height, 21 inches; width, 11 inches.*

973—PAIR OF ORMOLU CANDELABRUMS

First Empire bronze, with angular brown patinée shafts and beautiful mercury gilt ornamentation of the period; designed with three candle arms, and round bases.

*Height, 19 inches.*

EMPIRE BEDROOM—THIRD FLOOR



DESIGN OF A LAMP - MONUMENTAL - BRONZE

The lamp is of the form of a monument, and is mounted on a base of green silk velvet.

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974—LARGE TERRA-COTTA BUST

Head of young girl. Florentine style, by Moutenave. Finished in polychrome tone.

*Height, 22 inches.*

975—TALL BRONZE BUST

Ideal head of young woman, with hat. Art Nouveau character, in brown patina. Signed, "An. F. T. Nelson."

*Height, 28 inches.*

976—STAINED CHERRY CLOTHES-TREE

With four brass hooks.

977—SMALL LOW MAHOGANY TABLE

Empire style; with column-shaped legs.

978—GILT FRAME MIRROR

Empire style; elliptic form, with carved swan necks.

*Width, 30 inches; height, 28 inches.*

979—PAIR OF GILT BRONZE ANDIRONS

Form of fluted shafts, surmounted with caps.

*Height, 36 inches*

980—ORMOLU BRONZE CEILING LIGHT

Empire design, with four branches and centre globe; fitted with silk shades.

*Spread, 24 inches.*

981—TWO ELECTRIC BRONZE SIDE LIGHTS

To match the preceding.

982—BRASS ELECTRIC TABLE LIGHT

With green shade.

983—FOUR PAIRS WINDOW CURTAINS

Of Empire green and gold satin damask, with silk passementerie trimming and loops; lined with light buff silicia. Complete with rods and fixtures.

*Height of windows, 9 feet 6 inches.*

984—WALL COVERING

Empire design; green and gold satin damask, matching furniture and draperies.

985—FRENCH MOQUETTE CARPET

Plain green.

*About 88 yards.*



## RED ROOM

### THIRD FLOOR

986—TWO LARGE COMFORTABLE ARM-CHAIRS

Upholstered all over in pinkish-red velour.

987—LONG COMFORTABLE DIVAN

To match the preceding. Covered in pinkish-red velour; with two loose pillows.

*Length, 8 feet; width, 2 feet 10 inches.*

988—MAHOGANY SIDE CHAIR

Seat covered in pinkish-red velour.

989—MAHOGANY ARM-CHAIR

Covered in pinkish-red velour.

990—MAHOGANY DESK CHAIR

With arms. Covered to match the preceding.

991—ROUND MAHOGANY MINIATURE OR GEM TABLE

Fluted legs and brass mounting; has bevelled glass top and interior lined with red velvet.

*Diameter, 25 inches.*

992—MAHOGANY TABLE DESK

With drawer sides and rounded corners. Top with carved edge.

*Size, 2 feet 9 inches by 4 feet 6 inches.*

993—FRENCH BUHL CENTRE TABLE

Louis XIV style; inlaid with red tortoise-shell and brass mountings of gilt bronze. Has curviformed top.

*29 inches by 51 inches.*

994—UPRIGHT MARQUETTERIE DESK

With ormolu mounting; drop lid and four drawers; top of red Brèche marble. French; Eighteenth Century.

*Height, 4 feet 10 inches; width, 25 inches.*

995—FRENCH PALISSANDRE VENEERED CABINET

With gilt brass mounting and Vernis-Martin door panel painted in Watteau style. Red Brèche marble top.

*Height, 4 feet; width, 3 feet 6 inches.*

996—FRENCH PALISSANDRE CABINET

*Bombé* front, with inlay and ormolu mounting; glass door and Vernis-Martin figure painting. Interior has two glass shelves, and is lined with red velvet. Top of gray and red Brèche marble.

*Height, 5 feet 3 inches; width, 32 inches.*

997—TWO PAIRS WINDOW CURTAINS

Of pinkish-red velour, lined with silicia; including hoops and four bronze loop-holders. Complete with poles and fixtures.

998—PAIR OF BRASS ANDIRONS

Square shafts, with caps and ball finials.

998-A—SET OF FIRE-IRONS

With stand to match. (Three pieces.)

998-B—BRASS TABLE LIGHT

With two arms and green glass shades.

999—RED AXMINSTER CARPET

Sewed rug form.

*13 feet by 14 feet 6 inches.*

## YELLOW BEDROOM

### THIRD FLOOR

1000—ENGLISH FOUR-POST BEDSTEAD

Georgian style. Carved mahogany posts, with grotesque heads and claw feet. The head-board is fitted with a plaited silk panel. Complete with curtains and valance draping of red silk damask, trimmed with cord and tassels, and a spring and hair mattress made in one.

*Measure, 5 feet by 7 feet.*

1001—ENGLISH ROSEWOOD DRESSING BUREAU

With swing mirror and drawers; inlaid in modern Adam style. Has extra polished glass top.

*Width, 60 inches.*

1002—LARGE ROSEWOOD WARDROBE

With light wood inlay in Adams style. With bevelled mirror doors and centre arrangement comprising drawers and cupboards. The interiors of white maple.

*Height, 8 feet 6 inches; width, 7 feet 6 inches.*

1003—FRENCH MAHOGANY AND ROSEWOOD COMMODE

Inlaid *bombé* front, with gilt and bronze mounting; style Louis Quinze. Has *rouge de Brèche* marble top.

*Height, 35 inches; width, 4 feet 6 inches.*

1004—ENGLISH ROSEWOOD ARM-CHAIR

With inlay modern style; covered in light and olive figured velour.

1005—ROSEWOOD ADAMS STYLE NIGHT STAND

Oval shape; with satinwood inlaying, to match other furniture of bedroom.

1006—FINE ENGLISH CURIO CABINET

Of inlaid satinwood, in Sheraton design; rounded sides with glass and three shelves. Back lined with blue moiré silk.

*Height, 6 feet; width, 5 feet 2 inches.*

1007—FRENCH OVAL CENTRE TABLE

Of mahogany, with ormolu bronze mounting.

*Top, 24 inches by 38 inches.*

1008—SHERATON PIER CABINET

Of inlaid rosewood and satinwood, with checkered panel design on drawers.

*Height, 37 inches; width, 16 inches.*

1009—TALL SHERATON CLOCK

Satinwood, with mahogany inlay. Movement made by John Dobbie Carlton, Glasgow.

*Height, 7 feet 3 inches.*

1010—ENGLISH SATINWOOD SETTEE

With inlay, Sheraton design; upholstered in light silk broché.

*Length, 3 feet.*

1011—SMALL OVAL TABLE

Satinwood, with inlay.

1012—ENGLISH SATINWOOD DESK

With small side drawers on right and left sides. Top covered with morocco leather.

*Size, 24 inches by 48 inches.*

1013—SATINWOOD PEDESTAL

With inlay.

*Height, 42 inches; top, 12 inches square.*

1014—ENGLISH SATINWOOD TEA TABLE

With oval shape top and shelf.

*Width, 23 inches by 34 inches.*

1015—GILT FOOT-STOOL

Louis XV style; carving upholstered in striped velour.

1016—ROSEWOOD COAL-BOX

With satinwood inlay; brass handles and iron lining; including shovel.



HALL - THIRD FLOOR











1017—SMALL ROUND TABLE

Sheraton style; mahogany, with shelf and floral inlaid top.

*Diameter, 21 inches.*

1018—ENGLISH MAHOGANY TEA TRAY

Oval shape, with brass handles.

*Size, 15 inches by 28 inches.*

1019—TWO PAIRS WINDOW CURTAINS

With valances of yellow moiré striped silk damask; trimmed with white passementerie appliques, and lined with silicia; including loops and fixtures.

*Height, 9 feet 3 inches; width, 4 feet 4 inches.*

1020—WALL COVERING

Of yellow moiré striped silk damask.

*Height, 8 feet between base and frieze.*

1021—THREE GILT BRONZE ELECTRIC SIDE BRACKETS

Two lights each. Louis XVI design.

## HALL

### THIRD FLOOR

1022—THREE GILT BRONZE APPLIQUES

Empire style; each for three electric lamps.

1023—PLAIN RED CARPET

On Main Hall and rear Corridor.

*About 35 yards.*

## MAPLE BEDROOM

### THIRD FLOOR

1024—TWIN BRASS BEDSTEADS

With ornamental casting and canopy; draperies of pink silk, and hand embroidery bordering in white; silk passementerie trimmings; including two spring mattresses, two hair mattresses and two feather pillows.

1025—BIRD'S-EYE MAPLE DRESSER

With cabinet ends. Fitted with shelves and glass doors. Lined with pink silk plush.

*Height, 5 feet 6 inches; width, 5 feet.*

1026—BIRD'S-EYE MAPLE CHIFFONNIÈRE

With swinging bevelled mirror; drawers fitted with brass handles.

*Width, 3 feet 6 inches.*

1027—MAPLE DRESSING TABLE

To match the preceding. With oval bevelled mirror.

*Width, 3 feet 6 inches.*

1028—GILT CARVED WOOD FOLDING SCREEN

With three panels in silk broché, and upper sections fitted with plate glass. Louis XV design.

*Height, 5 feet.*

1029—THREE MAPLE SIDE CHAIRS

Covered in tufted pink silk; including loose covers.

1030—MAPLE ROCKER

With pearl inlaid back and pink silk seat; including loose cover.

1031—SMALL MAPLE TABLE

With bird's-eye maple top.

1032—PAIR OF BRASS CANDLESTICKS

Antique shape.

*Height, 11 inches.*

1033—PAIR OF LONG CURTAINS

Pink silk, with white embroidery matching bed canopy and trimming. Complete with poles and fixtures.

*Length, 9 feet 6 inches; width, 5 feet 3 inches.*

1034—GILT BRONZE CHANDELIER

Louis XVI; quiver pattern, with five branches.

1035—TWO SIDE LIGHTS

To match the preceding. Fitted for electricity.

1036—CARPET

Plain pink.

MUSEUM  
FOURTH FLOOR

1037—THREE SMALL ENGLISH ROSEWOOD CHAIRS

With inlaid backs and upholstered seats; covered in red silk damask.

1038—ENGLISH INLAID MAHOGANY CHAIR

Modern Sheraton style, with high open back; seat covered in dark, figured tapestry.



1039—SMALL INLAID MAHOGANY SIDE CHAIR

Open back, with rush seat.

1040—SEVEN MAHOGANY CHIPPENDALE CHAIRS

Carved open back and claw feet; with upholstered seats covered in verture style tapestry.

1041—ODD MAHOGANY CHIPPENDALE CHAIR

With carved back and claw feet; seat covered in medallion pattern tapestry.

1042—SMALL MAHOGANY TABLE

English make; with three legs and oval top.

1043—SMALL FRENCH MARQUETTERIE CABINET

With old ormolu mounting; bent glass sides and door. Has mirror back; is fitted with two shelves.

*Height, 4 feet 9 inches; width, 32 inches.*

1044—INLAID MAHOGANY CURIO TABLE

Modern English; with hinged glass top, and sides of glass; interior lined with red plush.

*Top, 20 inches by 32 inches.*

1045—INLAID MAHOGANY CURIO TABLE

To match the preceding.

1046—INLAID MAHOGANY CURIO TABLE

With curved legs and ormolu mounting; has bevelled plate glass top and sides; interior lined with red velour.

*Hinged top, 24 inches by 36 inches.*

1048—FRENCH MAHOGANY CURIO TABLE

Louis XVI design; with ormolu mounting; bevelled plate glass sides and top; interior lined with green velvet.

*Hinged top, 22 inches by 30 inches.*

1049—FRENCH MAHOGANY CURIO TABLE

To match the preceding.

1050—MAHOGANY CURIO TABLE

With Louis XV style; brass ormolu mounting and bevelled plate glass sides and top. Velvet interior.

*Size, 24 inches by 36 inches.*

1051—GLASS TABLE CASE

Ebonized cherrywood frame, with glass on four sides and top. Bottom of interior covered with red plush.

*Height, 32 inches; width, 35 inches, square.*

1052—TABLE CASE WITH OBLONG BRONZE FRAME

Four sides and top of glass; with blue plush bottom.

*Height, 31 inches; width, 18 inches by 23 inches.*

1053—OLD CHIPPENDALE CHINA CABINET

Mahogany; with glass doors, drawers and shelves.

*Height, 6 feet 8 inches; width, 2 feet 4 inches.*

1054—OLD CHIPPENDALE CHINA CABINET

To match the preceding.

1055—TWO SMALL ROSEWOOD VITRINES

With brass ormolu mountings; glass doors, sides and tops; interior is fitted with plate glass shelves.

*Height, 3 feet 8 inches; width, 23 inches; depth, 16 inches.*

1056—CENTRE VITRINE

Mahogany; with ormolu mounting; French glass sides and door.

*Height, 4 feet 2 inches; width, 24 inches.*

1057—MAHOGANY LIBRARY TABLE

Semi-Colonial design, with curved front and sides, engaged column legs, and small brass-handled drawers.

*5 feet by 3 feet.*

1058—PLAIN DARK-STAINED OAK TABLE

With shelf.

1059—LIGHT OAK TABLE

With white wood top.

1060—FLAT CURIO CASE FOR TABLE

Of walnut; with glass top and plush-lined interior.

*18 inches by 30 inches.*

1061—LARGE TERRESTRIAL GLOBE

Mounted on brass stand.

*Diameter, 16 inches; height with stand, 47 inches.*

1062—SMALL EBONIZED OAK DESK CABINET

With oxidized repoussé silver panels, showing hunting scenes, and wave moulding trimming. Interior fitted with seven small drawers.

*Height, 9 inches; width, 12 inches by 6 inches.*

1063—ENGLISH MAHOGANY CLOCK

With arched top and silver-finish dial; inscribed, "Maple & Co." With movement, perforated sides and gilt bronze feet.

*Height, 17 inches; width, 13 inches by 8 inches.*

1064—ENGLISH MAHOGANY AND BRASS CLOCK

With silver-finish dial and movement. Made by Maple & Co.

*Height, 14 inches; width, 10 inches.*

1065—MIRROR, WITH INLAID MAHOGANY FRAME

French plate.

*32 inches by 45 inches.*

1066—GILT OVERMANTEL MIRROR

Louis XIV style. French plate.

*46 inches by 54 inches.*

1067—PAIR OF TALL BRONZE ANDIRONS

Fine Italian Renaissance model, with figures in the form of nymphs and satyrs, including masks and griffin forms; cast in the old wax process, and showing a good dark brown patina color.

*Height, 46 inches.*

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With three electric lights each.

*Spread, 14½ inches.*

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The Tucker Automatic Telephone System.

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(c) Another Pair

With varied heraldic German painted and leaded glass panels; dated 1639.

(d) Another Pair

With varied heraldic German painted glass and leaded panels; dated 1659.

*Size, 18 inches by 40 inches each sash.*



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Over pool table; with five electric branches.

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With inlaid work in rosewood, pearl and satinwood; geometrical patterns.

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Covered to match the preceding chairs.

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Covered in corduroy. Various sizes.

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Each with two electric branches.

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*Height, 36 inches.*

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